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THE COQUETTE'S PLEA.

WRITTEN FOR THE NEW YORK CLIPPER.
BY J. H. POST.

Some deem me but a fickle thing,
That wanton flies from flower to flower—
A brainless creature, wild and weak,
Whose only purpose is to seek
Amusement for the present hour.

Some think because I smile, and laugh,
And gayly talk, and lightly sing,
I have a superficial heart
Where friendship never finds a part,
And sorrow never leaves a sting.

With crimson tint my cheeks may glow,
And full of joy mine eyes may beam;
Yet stifled grief may inward swell—
My heart may long to say farewell
To cankered hopes of young life's dream.

Who would still the ringing laughter?
Who would lose the cheerful face?
Who would dim the eyes of splendor?
Who would miss the voice so tender?
The form so full of winsome grace?

I care not what the world may say,
Whether it either praise or blame,
To store life's path with mirth and glee,
And scatter sunbeams thick and free
At home, abroad, shall be my aim.

With stoic calmness prudes declare,
By uttered words our thoughts are known,
If joy glows brightly on the face,
And in the eyes no tears they trace,
No heart beneath is plainly shown.

Graver than the emblematic leaf,
The cheeks of grief and tears shall grow;
Nor all the thousand forms of prayer
Which fall on ears of earth or air,
If once they come, can make them go.

Since trifles make the sum of life,
And all is mortal 'neath the skies,
Why wear the form in icy chill?
Why check the joys that gladly thrill,
Or hide the charms that please the eyes

OUT ON THE FLY;
OR,
CHAINING THE TIGER.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER.
BY LINWOOD LAYTON.

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CHAPTER XIX.
AN EXCITING CRISIS.

Somehow or other, during the progress of the great game of baseball Harry Conway had become imbued with the belief that he could play as well as any of the fielders before him. The observers at such a time frequently are affected this way, the more especially if they have never played at all. During the slight confusion that always accompanies a change of innings, Dick Adams approached his namesake and whispered:

"A thousand dollars, Dick, if you help us to win! I'm glad Hugrod got his hand hurt. He hasn't played up to his mark to-day. I'll give you a clean thousand if our side wins."

"I'll do my best," replied Harry, with a quiet determination, as he walked forward and took his place among the players. The captain gave him a few private suggestions while waiting their turns at the bat, and several others did the same. One of these made him a little uneasy by remarking quite a change in his appearance since he had seen him, some weeks before, in Chicago; but nothing more was said, and Harry kept as much to himself as possible. He found that eight were ahead of him at the bat, and he watched the proceedings with as much interest as did any in the immense audience.

The first two batsmen made their bases, and the hopes of the Invincibles and their friends were very high, when both were put out by a beautiful double-play of the Vampires. The third struck a foul ball, which was picked up on the bound by the catcher, and the seventh innings closed with no runs yet made by the Invincibles, with one by the Vampires, and Harry had not yet shown what he was capable of doing. He sauntered out to his position as short-stop with all the coolness and *sang-froid* of a veteran, and the knew that many of the thousands who were then on the field there was not one whose movements were scrutinized with more interest.

The greatest batsman of the Vampires took his position, and he seemed determined to test the new short-stop, for he drove a ball with terrific force straight at him, and then started for first base. Conway saw the whole game coming at once, and he knew that its velocity was great, and that he ran no little risk in attempting to stop it. Nevertheless, he found it in his hand before he knew it, and as he threw it back to the pitcher he felt as well satisfied with the performance as did the friends of the Invincibles, although there was nothing noteworthy in it, and any good player ought to have done the same. The second and third batsmen failed to reach first base, and the innings changed again with the score the same. Matters were becoming critical, and the Invincibles felt that no time was to be wasted. They worked with all the caution and skill at their command, but so did their opponents, and although one of them reached third base, not one of them crossed the home-plate. The three batsmen went out, and there were still two ahead of Harry, so that no opportunity was to be given him to test his skill until the ninth inning. He did not know whether to be pleased or disappointed at this; for it did not seem probable that he could succeed in batting the great Zigzag any better than had the other professionals. The Vampires were now at the bat for the last time, and before anyone knew it the bases were filled and only one man out. But on the very eve of success, as it seemed, Harry made a brilliant double play, and ended the inning without permitting another run to be scored.

"Give me your hand, old boy!" exclaimed the enthusiastic Adams, rushing out and slapping him upon the shoulder. "I'm satisfied you're going to win the game for us. Do it, and you shall have ten 'centuries' to-night before you sleep!"

"One run to tie the game and two to win." This was taken up and repeated by hundreds, who felt that little ground for hope remained, and that the star of the Invincibles had been so long in the ascendant, was to set at last.

Two men only preceded Harry at the bat, so in this inning his turn was sure to come, and an opportunity would be given him to prove what he was capable of doing in such an emergency. The peculiarity of the redoubtable Zigzag's pitching never showed itself in so marked a degree as it did now, for the fellow had his level best to-day. His first batsman seemed to strike the ball fairly three times, but in each case it twisted off to one side, going back over the fence, making the most tedious and annoying kind of fouls. The fourth was still another unfair ball, which was scooped up by the nimble-legged gentleman guarding first base.

Quite a number of disheartened and disgusted ones now left the ground, unwilling to see the extinguishment of their favorites; but by far the greater majority remained to witness the conclusion, and to be in at the death.

The second striker, after one miss and one foul, sent a ball between the bases, which would have landed in the hands of the short-stop, had it not struck an obstruction and bounded clean over his head. By the most superhuman exertion and a hair-breadth escape, he succeeded in reaching second base. The hopes of thousands were raised to the highest pitch at sight of this; and as Harry Conway singled out a bat from the pile and stepped up to the home-plate, it would be impossible to describe the expectant interest with which he was surveyed, and every movement watched by the excited thousands.

"Will he do anything? Can he bat Zigzag? Or will he fail as have failed nearly all the others?"

Such were the questions that everyone asked himself, while they all admired the superb attitude which he took as he faced the terrible pitcher of the Vampires. The latter, watching the lucky opponent who had made second base, and who was on the alert to steal the next, turned the ball over and over in his hand before pitching it. This was a favorite trick of his when he had a striker before him whom he suspected he could unnerve and unsettle by holding him in suspense and expectancy as long as possible. In a certain sense he was now at a disadvantage, as he knew not the points of "Dick's" play, as he did that of the others; while if "Dick" had used his eyes and brains, as he should have done, while viewing the game, he had learned something of Zigzag's peculiar delivery.

Harry Conway determined not to be caught napping, and he made sure that the umpire told Zigzag where he wanted the balls. The first that came in was almost in the spot where the striker would not be tempted into hitting at it, and the umpire, who had displayed a commendable impartiality, called out again to the pitcher the kind of balls that were wanted.

The second seemed to be exactly in line, and certain that he was going to shiver the bat, Harry drove away at it, but struck naught but empty air.

"What's the use?" growled Adams, with a curse, as he saw the failure. "Nobody seems able to hit that infernal Zigzag, or else the boys have all sold the game, and it looks very much like it. I thought there was something in Dick, but he aint any better than the others."

"Hurrah for Zigzag!" shouted some irrepressible partisan, "and hurrah for the Vampires, the champions of the United States and the world! Where are your Invin-ci-bles now?"

It would be hard to imagine a more intensely exciting situation in the great game of baseball than that of the present. The two most famous clubs of the country stood face to face—both with an extraordinary record, and they had striven with might and main each to conquer the other. So skilled and evenly matched, that one, having played out the legal nine innings, had scored but a single run; the other had their last man at the bat, and the first run was yet to be made. If he failed, the great Invincibles were to suffer their first defeat. The man on second base would have given his season's salary could he but steal to the third and in home. He was already at a dangerous distance from his base, dancing back and forth, with his eye on the pitcher, ready to speed away like an arrow the instant the ball left his hand. And still Zigzag held the ball, glancing over his shoulder, and hoping that the runner would venture a little further. Two or three times he turned about and made a feint of throwing to the baseman, but the Invincible was back again on the instant. Finally Zizzag settled down, as if he had given over all such hope. At that moment the catcher from his crouching position behind the bat made a slight signal, and as quick as lightning the pitcher wheeled about and drove the ball with great velocity to the base. The baseman held it, and touched the runner; but as he did so, the latter was stretched out flat upon his face, with his extended hand resting upon the sand-bag.

"No-o-o-re!" shouted the umpire; and the pitcher took the ball again and faced the batsman.

All this time Harry had remained cool and self-possessed. He understood why he had failed to hit the ball, and as he saw that it was coming he drew in his breath and nerved himself for the greatest effort of his life. This tithe Zigzag sent the ball exactly where he wanted it, but at a much swifter pace than before. There was no apparent great effort upon the part of Harry, but his muscles were corded like iron, and he never concentrated as much strength in one single, quick, two-handed blow, as he now did. And never was ball hit more fairly. Going at a rapid rate, it encountered the bat only a few inches from the end, directly in the centre, so that the celebrated twist of Mr. Zigzag could not effect the result in the least.

A crack broke the painful stillness, like the report of a pistol, and away the ball went, far up in the air and down the field, and without waiting to see where it landed Harry was off and speeding like a racehorse around the bases, with the runner ahead of him going as if the Old Boy himself were after him.

Every eye in that vast audience was fastened upon the little sphere as it made its tremendous flight skyward. Far up, far onward, it continued sailing, like a bird, with all the three fielders of the Vampires running backward toward the bank of spectators in the hope of capturing it.

Men who were seated rose to their feet and held their breath as they watched its flight, and as it turned in its descent they paid no heed to the two runners digging so furiously for the home-plate. All they wanted to see was whether the centre-fielder, who had been shouted to several times by his captain to "take it," was going to succeed.

He was a dead-sure catch, and had already run clean back to the audience, close to the fence, in his efforts to get under it, and he stood waiting for it to come into his hands.

CHAPTER XX.
THE REWARD OF VICTORY.

Suddenly the fielder of the Vampires, who had settled himself to take the ball, was seen to dive in among the audience behind, clawing and pulling the people away in his savage efforts to open a path among them. This meant that he had misjudged the ball, which was going over his head, and he needed to get still further away. The next instant the crowd saw him leap upon the high board-fence and spring over it. *He had dropped the ball*, which, while he was on the fence, he saw strike the ground fifty feet beyond. He went for it like a madman, and threw it with a spiteful fury over in the field, where it was caught and sent up to the pitcher; but long before it reached his hands the two runners of the Invincibles had scored their runs, and the game was won!

No language can describe the scene that followed. Hats were swung, thousands of throats almost split in shouting and hurrahing, strangers shook hands with each other, and the great army of spectators swayed like the waves of the sea. They scarcely looked at Zigzag, who pitched the ball to the next batsman, and then caught it from his weak hit and fielded him out at first. The game was over in a twinkling, and the standard of the Invincibles still floated high above all others.

The multitude broke in upon the field and surrounded the players. Harry, who had unquestionably won the game, was in danger of being pulled and torn to pieces. More than one embraced him in their overflow of happiness and delight; and had a collection been improvised, he might have secured quite a little fortune on the spot. Whack! came a resounding slap upon the shoulder, and as he turned about he saw the bushy face of Dick Adams beaming upon him. Each particular hair seemed to be grinning, and with his Partaga between his teeth he thrust out his hand.

"Put it there, old boy! You're a trump! I want you to go down to the hotel with me in my carriage. Confound you! I feel as if I'd like to chaw you up."

"Wait till I get my clothes, and I'll go with you," replied Harry, whose remarkable triumph gave him an undue confidence in himself. He saw what an extraordinary chance was given him to secure an equally extraordinary victory in a different field, and he meant to take advantage of it.

Forcing his way through the crowd, that looked upon him as a greater than General Washington, he managed to reach the club-house, where he lost no time in donning his civilian suit. He was anxious to get away from the players as quickly as possible, for he was in constant dread that some of them (who, of course, were more intimate with Dick than were any in the audience) would ask him some troublesome questions, and discover too many changes in his personal appearance. And so, while they were all occupied in dressing, he took his departure, promising to come around to the hotel in the evening and see them. Still fighting his way through the crowd, he reached the place where Dick Adams coach was waiting in waiting, and the delighted scamp almost lifted him into the vehicle. There was no one else within, and, shutting the door, the driver whipped up and was speedily rattling down the street and out of the way of the annoying crowd.

Both were smoking segars, and Harry puffed away like a steam-engine in the hope of dimming the vision of Adams, as he sat opposite with his keen black eyes fastened upon him. In fact, he regretted very much that he had ventured upon such a dangerous proceeding. He screened his face as much as possible, and drew down his hat, for he was well satisfied that he could not undergo such a scrutiny for any length of time.

"Let me see," said Adams, removing his segar, and looking into a hearty laugh, "I promised you a thousand, if we won, didn't I?"

"That, I believe, was your proposition," replied Harry, who was determined to hold him to the bargain, if such a thing were possible.

"Well, I guess no one will deny that it was that knock of yours which settled the question. I haven't got the money just now, but I will see that you get it before many hours."

Harry understood at once that the villain was doing his best to back out of the obligation, and he was determined to prevent it.

"But you were paid several thousand on the field, that you won."

"This was a mere venture upon the part of Harry, who based it upon the fact that the man had told him during the progress of the game that he had a large sum at stake. He hit the truth, however, and Adams, supposing that Harry had seen him receive the money, was compelled to come down.

He laughed in a jovial, hearty manner.

"You're right—I raked in a cool six thousand; but I have some parties that I have to meet to-day, that I have promised to let have a large amount of money. How will next week do?"

"If you don't want to keep your promise, I shan't try to compel you."

"Who the —— don't want to keep it?" demanded Adams, flaming up on the instant at this intimation against his honor. "I always keep my promises, and you're the first man that has ever dared to insinuate any different."

"You made me the promise, without any asking upon my part, and you said I should have it before I slept."

"So you may—you can have it *now* if you want it."

"All right; I'll take it, then."

Adams didn't expect to be taken up in this manner; but he was one of those men who can't stand being bluffed off, and he jerked out his wallet and counted out ten one-hundred-dollar bills, and passed them over to Harry in a twinkling.

"Thank you!" replied the latter, as he laid the bills upon his knee, and, leaning over, carefully scrutinized each in turn. "Business is business, and that's the style in which to do it."

"See here," exclaimed Adams, as if something had suddenly occurred to him; "I have got several thousand bran-new bills, just from the Treasury, that I will change for them."

"What do you want to change for?"

"Oh, I ain't particular; I only proposed it on your account. Most folks prefer to have new, clean paper."

"If there is any premium on new bills over old ones, I will make the change. Otherwise it is hardly worth the while to bother."

As he said this, Harry carefully stowed the bills away in his wallet, which he shoved into an inner pocket, and then buttoned his coat over it. He knew, from the look that he had taken, that those bills were all genuine, and, such being the case, he was not enough of a fool to change the roll for the "bran-new bills just from the Treasury" which the counterfeiter had proffered him.

CHAPTER XXI.
THE DETECTIVE DETECTED.

The little matter of a thousand dollars between Harry Conway and Dick Adams had produced a certain cooling in the ardor of the friendship of the latter, that had been shown a short time before. Still he seemed to be anxious to keep on good terms with the player who had had such remarkably good fortune, and who, as he believed, might be turned to very profitable account in the future.

"I tell you, Dick, that was the luckiest hit that you ever made, wasn't it?" he said, after a few minutes' silence had settled his feelings.

"Well, I suppose it was," replied Harry, who was very willing to meet him halfway. "At any rate, I made more money by it than before."

"Exactly; but no more than you can make again."

"I don't understand you," said Conway, who only suspected what he was hinting at. "There are not many men who are going to pay me such a price for making a home-run."

"I suppose not, but there are plenty times when I would pay you as much *not* to do it. There were a hundred men on the grounds to-day that would have given more than that to have induced you not to make such a hit. Of course they would, when it would have saved them such a pile. You are too much of a baby, Dick; and if you hadn't held off so, you could have done big things before this. You remember last summer, down in Chicago, I offered you five hundred to insure me that the Invincibles would be defeated; but you stood on your dignity, and talked about honor and all that, and I couldn't do anything with you. I guess you're getting over that, aint you?" asked Adams in his most insinuating manner.

"I don't know about that. What reason have you for thinking me not as honest to-day as I was then?"

"Who is talking about honesty?" demanded the supersensitive Adams. "That aint the question before the house. You could, if you had a mind, make a fair business transaction with me, by which we could both make a nice little pile of money during the ball season: but if youare too sanctimonious, that's the end of it."

Harry would have liked very much to lead the scamp farther along, in the belief that he was ready to receive a proposition from him; but he felt that it would not be fair to the man whose identity he was personating. Adams had proved by his own words that this personage had repelled his dishonest advances, and if Harry should seem to fall in with his proposition now, it might be the means of getting a worthy young man into trouble. No; he had helped to create some fame for him, and he could not consent to tarnish it now. So, with scarcely a moment's hesitation, he replied:

"Don't let us talk about it any more, Dick; I would like to oblige you, but there are some things which I don't want proposed now. How long have you been in town?"

"Come down only to-day to see the game."

"Are you going back home again?"

"Well, no; I think not. I have a notion to go on to Chicago to-night. I have a little business there that I may as well look after now as any other time. Can't you go along?"

"Not very well. I too have some matters that need looking after, and I shall have to part company with you, I guess."

"Don't you intend to play any more with the club this season?"

"I should like to play very much indeed, but it won't be safe. I have made such a reputation, by a piece of luck that may not happen again in a dozen years, that it will not be possible for me to sustain it."

"Fudge! nothing in that. You have always done well, and always can. The directors won't give you any rest till you are in with the club again. Where do you go from here?"

"Can't say for certain yet; depends upon circumstances."

"Do you know," said Adams, after a moment's pause, "that there is something about you that puzzles me?"

"How should I know it?" replied Harry, dreading what was coming. "Why should I puzzle you?"

"You seemed changed from when I saw you a few months ago in Chicago. Your voice sounds different, and there used to be a little crook in your nose that I don't see now, and the more I look at you the more difference I see."

"You didn't detect much change in the way I played ball, did you?" asked Harry with a laugh, anxious to draw him off from such delicate ground.

"Quite a number of persons have remarked the change you speak of; but you know such things happen now and then."

Conway was glad to see that the summer afternoon was drawing to a close, for his situation was becoming anything but comfortable. He would have given anything had he refused the proffer of Adams and held aloof from him, and he determined to part company with him as soon as the carriage halted.

"I don't think I'll go on to Chicago," said his host, when they had ridden a short distance farther in silence.

"I do," remarked Harry, as though it were a matter of indifference to him as to where he went.

"No; I have more important matters that will take me farther West, and I may not be in Chicago for several weeks. Think you'll be there?"

"Perhaps; but I am not certain—hellos! what's up?"

At this instant the coach halted at the pavement, and looking out, Harry saw in the dim twilight that they were in front of the hotel, upon the steps of which a large number of persons were gathered, discussing the results of the all-absorbing baseball match.

"I guess I shall have to leave you here," said Conway, as he opened the door and sprang out.

"No, you must not," interposed Adams, hastily following him. "I want you to go in and see the boys and take a drink."

"I never drink, and I have an engagement that will take me away at once. I am afraid that I am already late."

At this moment a man came forward out of the group and spoke to Adams, looking inquiringly at his companion, as though wondering who he could be.

"Don't you know him, Sam? That is Dick, who made the home-run this afternoon and won the game for us."

By this time Harry had recognized Sam as the abductor of Jennie, and the man who was so anxious to get up a quarrel with him upon the baseball ground. Unfortunately, the lamp shone full in their faces, and Sam had improved the few seconds in scrutinizing the comrade of his chief, whose eyes must have been less penetrating than his own.

"Aint you the chap that crowded me this afternoon?" he asked, still looking sharply in the face of Harry, who, not daring to deny the charge outright, replied, with a light laugh:

"Very likely, for there was a good deal of crowding done there this afternoon, and I guess the Invincibles never found themselves crowded so hard in all their lives. Good-day, boys, I will see you again."

"That feller aint Dick Curtis any more than I am," Harry heard Sam say, as he walked off, and then Adams called something which he did not understand, and did not care to understand; but glancing back, after he had gone some distance, he saw the two talking together in a very suggestive way.

"Their suspicions are up," concluded our hero, as he loitered a few minutes and carefully watched the couple. "Hellos! I expected it. Sam is going to follow me. All right, let us see what he will make by it."

Sure enough, his special persecutor started along the pavement at a rapid walk until he was close upon him, when he held back a little. Without affecting to notice him, Harry continued on at his natural gait, and by-and-bye turned down one of the by-streets, his pursuer of course keeping close upon his trail.

Still more and more Harry sought the by and unfrequented streets, until he finally found himself in one of the most lonely and unfrequented parts of the city. And now, having "got his man where he wanted him," he turned about and proceeded to business.

TO BE CONTINUED.

A FAMOUS ARMORER.—The Scots were famous for the temper of their sword-blades. A great armorer arose in the Highlands, one who was able to forge armor that would resist the best Sheffield arrow-heads, and to make swords that would vie with the best weapons of Toledo and Milan. This was the great cutler, Andrea de Ferrara, whose swords still maintain their ancient reputation. He is supposed to have learned his art in the Italian city whence he was called, and, under the patronage of the King of Scotland, to have practiced it in secrecy among the Highland hills, as all his genuine blades are marked with a crown; and before his time no man in Great Britain could temper a sword in such a way that the point should touch the hilt and spring back uninjured. He is said to have worked in a dark cellar, the better to enable him to perceive the effect of the heat upon the metal, and to watch the nicety of the tempering; as well as possibly to serve as a screen to his secret method of working. Many of his blades, with new basket hilts, are to be found in the Scottish regiments of the present day.

NOTHING is so stupid as to vanquish the real glory is to convince.

THE GRAY SPECTRE.—"How do you do, Cousin Will?"

FAME.

WRITTEN FOR THE NEW YORK CLIPPER.
BY MESSA LINGARD.

I wrote my name on the sea-shore,
But the rude waves soon effaced it;
Then went I far from ocean's roar,
And on marble column traced it.

A fierce storm down the column threw,
And my name—the dirt effaced it;
So that it was no more in view
Than if on the sand I'd traced it.

Then on a soul I wrote my name,
And with loving care I traced it.
'Twere vain to seek more lasting fame!
Neither time nor tide effaced it.

THE GRAY SPECTRE.

It was a large Gothic cottage, situated on the banks of an inland river. Nature had endowed the spot with beauty, and art was only invoked to finish it with elegance. Three tiers of green grass descended, like a flight of emerald steps, from the low French windows to the oval garden plots in front. Tiny clusters peeped out from arches of roses, and angels of marble, flying overhead, were discovered here and there among the luxuriant flowers. In the centre of each plot was a fountain, in the form of a mermaid, from which infinitisimal streams of water were sent quivering into the air, and, sparkling for an instant under the sunlight, fell into the basin with a silvery splash.

Ah! it was a home fit for a princess, and such was there, in all but title. Lily Lonsdale, the brightest, happiest, dearest little woman that ever lived, reigned supreme within those walls. Perhaps her brown eyes shone sternly sometimes, and perhaps her red lips were not always formed in a smile; if they had been, the contrast with ours would have been so great that we should have felt inferior and uncomfortable. So, you see, it is well that no one is perfect.

"Pearl! Pearl! Oh, you naughty thing!"

A wild, carolling laugh followed these words, and then Lily came running upon the lawn, closely followed by a lithe, beautiful grayhound. Sinking upon one of the steps, the maiden pushed the shining masses of brown hair from her shoulders and drew a long breath.

"We've had a splendid run, haven't we, Pearl?" she said, with another careless laugh.

The animal placed his fore-paws in her lap, and stretching out his long, velvety head, gave his mistress a canine kiss.

"Oh, get down—let me alone! Get down, I say!"

The dog obeyed, and crouched at her feet. Just then a step sounded upon the gravel path, and the animal, half raising himself, growled menacingly.

"Oh, you silly thing, be still. I wonder who's coming."

"I, Lily."

A tall, handsome young man leaned over the gate and gazed upon her flushed cheeks and sparkling eyes with admiration. The girl grew serious, and said, demurely:

"How do you do, Cousin Will?"

"*Cousin* Will?" he repeated, biting the ends of his long moustache. "Why do you always call me that, Lily?"

"Have you any choice of names?" asked she, saucily.

A slight frown clouded his brow, and he turned partially away. She laughed provokingly, and began caressing the dog again. Minutes passed and William Ashbrook still held his preoccupied attitude. He would not gratify her by letting her know how much she had pained him. When at last he looked round she and Pearl were gone, but he knew where to seek them, and started for the river. When he reached its banks he beheld the little blue and gold skiff dancing on the waters, and Lily's own hands wielding the oars, while Pearl contentedly crouched in the bows. It was a beautiful picture, framed in amber sunlight. The young man sighed, and unconsciously the words left his lips:

"Oh, Lily, Lily, if you but dreamed how I love you, you would, could not, be so cold to me, unless indeed your heart is another's!"

The thought was painful, and he shut his teeth together to repress the fierce, jealous words that came to his lips. Then he ran along the bank until he was even with the boat.

"Come ashore, you little sprite. Let me row for you," he exclaimed, cheerfully, his dark reflection having passed.

"Pearl will bite you," she answered, laughing.

"Be serious, Lily. I would speak with you. Will you deny me?"

"Oh, you great plague! Now, get in, if you want to," and she guided the frail craft toward the bank. He stepped in, and after some argument she resigned the oars to him and took a seat in the stern. He now became strangely silent, and the only sound that greeted their ears was the musical ripple of the silvery waters as the boat bounded on.

"Lily," he said, at length, in a low, earnest tone.

"Cousin Will," she replied, imperturbably.

"I am about to relinquish that expression," he said, somewhat testily. "It is true that my great-grandmother's sister's son's daughter is your mother, but it leaves little relation between you and me. If it is a pleasure to you to imagine any, why just call me your dear great-grandmother's sister's son's daughter's third cousin."

A slight smile played over his face as he concluded. Lily looked at the earth and sky, and twirled her hat with cool indifference.

"Lily, I love you—not as a cousin, but as one I would marry. You must have known it—you must have felt it."

He drew in his oars, and allowed the boat to float at will, while his eyes sought her face imploringly. She seemed startled and confused at first, but presently the blushes faded away, and she said, with a certain indescribable *naiveté*:

"Love me? Marry me? You must be crazy, Cousin Will."

"Ah! then I'm not worthy of your love, perhaps. Crazy! Thank you!"

"I didn't mean to hurt your feelings."

"And yet you are at it continually."

"Then I should make you a very poor wife. We'd better go ashore."

"Forgive me, Lily. Say, darling, that you love me. This must not end this way. I shall never forgive myself nor you."

"I don't ask your forgiveness, sir."

"Ah!"

He pulled furiously at his oars, and the boat flew towards the bank. He glanced imploringly upon his companion as he helped her out, but there was no answering look in her eyes. In silence they walked towards the house, and without a word or a glance she entered and left him standing on the lawn.

So this was to be the end of all his hopes. Well, it was partly his fault. His pride had caused him to repeat her words, instead of pressing his proposal. Would she have said yes? Oh, bah! what difference could it make now? His life was spoiled, and, no matter how, he must bear it. And, feeling as miserable as a man can be, conveniently, he left the grounds.

Lilly was in the drawing-room, sitting at the piano, at eight o'clock that evening, when Mr. Ashbrook, a London banker, called. It was a relief to see anybody, for she was not so happy as usual, and she wished to be amused. Horatio Stockton was a great man, in his own estimation, and his words and gestures were fashioned after the manner of great men. His smiles always measured just so much, his tones never rose above such a point. They were standing by the window now, he and Lily, gazing out upon the beautiful moonlight.

"How should you like to live in London, my dear Miss Lonsdale?" he asked, in his bland way.

"I have heard that it is a very grand place," was the maiden's evasive reply.

"Yes, my dear Miss Lonsdale, it is. And pardon me, it needs only one thing more to make it dearer than ever to me—yourself. Be not alarmed, I beg of you. I love you as men of my experience only can love. Will you leave this charming spot and become the star of my home?"

Lilly, surprised, flattered and excited, knew not what to do or say.

"Pray listen to me. I am wealthy; all your home luxuries you shall have, and more too. I am not a young man, to become giddy, Lily. I have passed all that. Will you be mine?"

"Yes," she said, impulsively, rashly.

At that moment there was a rustling in the bushes near the window, and Lily saw a pale, agonized face gleam upon her with reproach. She started and caught her breath. Mr. Stockton sprang to her aid, but Pearl waved him away and sank into a chair. Presently she recovered, and they conversed on their prospects, he calling her his "dearly beloved," and "beautiful pet," but she felt little interest in him or his words.

At ten o'clock he left the house, and she went to her room, to revel in remorse and to weep bitter tears. Whom had she revenged? Alas—herself! Leave her beautiful home, her parents and Will, to go to London with one she loved not? No darker picture could hardly have been suggested to her mind. In the meantime the banker had met with a very strange adventure. Lily had bade him good night at the head of the long staircase. Everyone else in the house had retired, and a hush pervaded the very air. Slowly Mr. Stockton descended the stairs, thinking intently upon his success. As he reached the picture he looked up and a chill passed over his frame. Before him stood a tall figure, robed in filmy gray, her white face and bright blue eyes bent upon him accusingly. He strove to collect his courage, but it oozed out in drops of cold perspiration, and he reeled against the baluster, clutching it wildly with both hands.

"Go!"

The apparation raised one long, white arm and pointed toward the door. Glad to escape so easily, he staggered towards the door and, hastily opening it, dashed into the street. Half an hour later he was in his hotel. Having quieted himself with a large glass of brandy, he lighted a cigar and lay back in his chair.

"That face looked remarkably like Alicia's," he mused. "And yet it cannot be possible. 'Tis eight years since I saw her—she can have no idea where I am. But what was it? Ugh! I don't like these things. I must marry that little jewel as quickly as possible. Ha! what's that?"

He started in affright as a faint knock sounded upon the door, and he hesitated whether to open it. Again came a rap louder than the first, and the man trembligly arose. If she should be alive! But no—the idea was absurd. A succession of knocks now echoed on the panel, and lest the whole corridor should be aroused he quickly opened the door. A gray figure swept past him and glided to a remote corner of the room.

"Who are you? What do you want?" he excitedly whispered.

"Silence! Shut that door!" was the imperious reply.

He obeyed, and advanced to the centre of the room. 'Twas the apparition that he had seen at the Lonsdale mansion. He hesitated, advanced and threw off the gauzy robe, exposing a finely formed woman of middle age attired in drab.

"Alicia!" he gasped, turning deadly pale.

"Aye, villain, your deserted wife! The woman you abused and maltreated. Oh, perjurer, do you ever think of your vows at the altar?"

"I supposed you dead," he faltered, pressing his hands against his shaking knees.

"'Tis false. You thought to escape, but earth could not have hidden you from me. Oh, how my nature revolts against itself when I think that I ever loved you, you cringing apology for a man. Sit down and write. Obey quickly. Tell that young and trusting girl what you are and what relation I stand to you. You shall have no more honors."

He complied, but with rage and mortification. The note written, the woman took it, not daring to trust him to deliver it. Then she told him calmly that he should support her in a style commensurate with his wealth, but that she should only be his wife in public, and in private his master. Thus ended Mr. Horatio Stockton's dream of a new wife.

Poor Lilly! She awoke the next morning with a shudder as she thought of the fate she had forced upon herself. But relief came during the forenoon, and as she read Mr. Stockton's note a horror settled upon her heart, and then she felt a disgust with herself that was almost unendurable. If Will would only come, it seemed as if her burden would be made lighter. But the day, month and year passed, and no one heard aught of William Ashbrook. At first, Lily grieved all the day long, and Pearl was not thought of; but time, with its healing hand, smoothed the first keen anguish down to an occasional sadness. But Lily would not marry, though she had many excellent offers.

'Twas summer again, and Lily and Pearl were down by the river-side, the girl sitting on a camp-stool, and the hound stretched out at her feet. Gradually old memories rushed in upon her mind, and tears came into her eyes. As if in sympathy, the intelligent dog arose and lapped his mistress' white hands.

"Pretty Pearl," she said, stroking his soft fur. "Poor Pearl, wouldn't you like to know where Willie is?"

He howled plaintively, and rubbed his head against her knee.

"I was cross to Willie, wasn't I, Pearl?" she continued, the tears still falling. "I drove him away with my cold words, and perhaps he'll never come back, Pearl; and if he don't, why, I shall die—I know I shall!"

And she pressed her hands to her face and wept passionately. At that instant a pair of strong arms lifted her up bodily, and warm kisses fell upon her cheeks, lips and brow, while the earnest words saluted her ear:

"My sweet! my beautiful! my own!"

Removing herself from his embrace, she drooped her eyes and ran away blushing.

"Don't you love me, Lily?" he urged, chasing her, and again throwing his arms around her. She looked up shyly, half smiling through her tears, and nodded.

"And you loved me a year ago to-day, didn't you, darling?" Another nod, and a quiver of the red lips. "And you'll always love me, and we'll be very happy, won't we, little Lily?"

"Yes, dear Willie," and she nestled her head upon his shoulder, and looked upon him with devotion in her brown eyes.

One month later they were married, and time has proved the depth of their affection. William knows nothing of the termination of Mr. Stockton's wooing. Lily feeling ashamed of herself whenever a thought of the incident crosses her mind.

THE SISTER.—There is something lovely in the name of sister, and its utterance rarely fails to call up the warm affections of the gentle heart. The thoughts that circle round it are all quiet, beautiful and pure. Passion has no place with its associations. The hopes and fears of love, those strong emotions, powerful enough to shatter and extinguish life itself, find no home there. The bride is the star, the talisman of the heart, the diamond above all price, bright and blazing in the noonday sun; a sister, the gem of milder light, calm as the mellow moon, and set in a coronet of pearls.

"UNCLE SCHNEIDER'S" INK SPLASHES.

WRITTEN FOR THE NEW YORK CLIPPER.

WHAT HE KNOWS ABOUT DRINKING.

Ve'll begun der agony dis times mit a few model

RULES OF DISH-BAR-ROOM.

1. If you don't saw vat you ask, vant for it, you don't get it.

2. Fellers mit slate-bencils to sell, und little girls mit a first-rate assortment of lucifer-matches, und boys vanting a trink of vater blease, und old womens vanting life cents' vorth of bure gin und bringin a quart pitcher so der bargeeber needn't bin afraid it vill shbill uf he gifs goot measure, und young fellers vat like to git a fife cent bill shanged—all dese kind of people bedder indershband dot for dhem dhere vas "no admisshun under benalty of der law." Look out!"

3. Jintlemen vat yoost had shtolen dheir bocket-books vill also go gofern dheirsels as apofe.

4. Parties vat vish to dhrow dices "yoost for fun, you know," vill bin pained to know dot der dice-boxes he's got a hole in it! Der brobrietor don't dhink dhere vas enny fun dhrowdhices dot vay, unterstehen!

5. Bolicemen vat visits dis saloon midout dheir ooniform vill blease avoid any leetle misunderstandings, by jently yinking der off side of dhier nose at der bargeeber in a qviet, yet insdructiv manner.

6. Dhose mens vat yoost enchoyed a subber made of shmokebeefs or kodishses are advised to examine der vater-pitcher for a vile before dheir regular trink, until a natural shtate of dhroat vas bin arrived at.

A man vat's hungry mit dhirst he's always veak in der muskles of his elbows, und he don'd kin gontrol a bottle!

7. Our bargeeber, aldough he's got nice gurly hair, is qvite a cold-hearted kind of a young feller. He don'd belief anyding vat he don'd hear, not always, somedimes. Konserqvently, it vood bin no use to try to got him interested in bleasant leetle shtories about leaving bocketbooks in oder bandyloons' bocket, of coming out in a hurry, of settling der bills when "dot money" comes, und so on, und so off. He always gets partigularly gloomy, reserved, und unskeedable vhenefer he hears der bobular "yoost-paid-bill-vill-settle-in-morning, cap!" leetle story.

8. Der "talented" beat who "vonce" vas rich und famous, und who "might" be von of der Shining Shtars of der day uf he could only let der "kurssed shtuff" alone, is informed dot in dis bardigular saloon he vill have vonderful chances und immense obbortunities to "let dar kurssed shtuff" alone, by oxbress order of der Boss, who vood like to gif him a chance to bin a Shining Shtar so soon vat's bossible.

9. Reckular Beats, der Sloujey Beats, vas informed dot no more abblications for der position of General Beat in dis saloon vill bin received. Ve'm got a first-rate hand engaged, who suits goot. He shtirs der fire, vedder it vants it or not, bicks up all der bieces of segars, und "segommodates" liberal jentleman by "choining in" (midout askin) vhenefer der 'Festif Bowl bizness' is being done; und he always shtays around handy vhenefer der bargeeber feels like schvaring at someding or oder; in fact, he's always on hand. Dis being der cases, any attempt on der pardt of sumbody else in his line of bizness to got him out of his place, by woluntering to go down und git some koals, or to vash der sidervalk off, vill result in der startling well-knowed sensation—Bownce!

10. Fellers vat is "shocially" affected by blenty turns at "der Rosy" vill remember our bargeeber is kinder deaf. Der nonsense of delling and gondling to him indersting shtories of brish life, und a history of your exberiences for der last dwendy years, und a exblanation of your future plans und brospects—der foolishness of vhispering all dis gonfidentially to der apofe patient charakter, vill at vonce be seen—uf it vasn't seen pefore.

11. Out of some regards for der bargeeber's suffering ears, jentlemen vill zey—vhenefer der Toast und Glass is bunking bizness is in order—vill try, ve say, to rake up someding a leetle dridle more brilliant as "Here dot goes!" It is also resbektfully shtated dot "I'm lookin by yer!" might be kigged out mit someding a drifle brighter.

12. Brincibal Last, und Very Imbortant Rule, vich efrypoddy he's requested to read, shudy, und got by heart! All trinks in dis blace are For Sale!

AMADEURS.

NEW YORK CLIPPER.

SATURDAY, MAY 17, 1873.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

J. W. R., St. Louis.—The following mean compose No. 5 Truck Company, New York Fire Department: Foreman, Michael F. Reeves; assistant foreman, Egbert A. Hallock; firemen, Rollyn W. Judge, Joseph R. Harway, Mark Smith, James Wilmot, John McKowen, John McNally, James Hunter, John McCarrick, John Donohue and Jas. Wright. Engine Co. No. 37: Foreman, Arnot Spencer; assistant foreman, Thomas H. Rogers; firemen, Albert T. Louis, James Delaney, Daniel Kenny, John Barber, Jas. Brady, John Fulton, Martha J. Hyland, John W. McBoin, John J. McManus and Charles Merritt.

G. M., N. Y.—1. At twenty-fives, as at forty-fives, when trumps are lead, the player may *renege* the five spot and lack of trumps, also the ace of hearts. 2. A player must play to the suit led if he has it, unless he chooses to trump. 3. The ace of hearts being led and clubs trumps, you are not compelled to play the king of hearts or any other of that suit.

GENIUS, Bridgeport, Conn.—1. Cannot say. 2. Yes; Mr. Aymar at Batty's Circus, London, Eng., in 1843 turned a triple somersault. Others have also accomplished it. 3. Henry Coulter is the recognized champion sculler. 4. The highest run in a match game of billiards is 1,483, by John McDevitt.

TATTS, Bay View.—1. At sixbases, the card turned up by starter has nothing to do with a player in play or lay. 2. The eldest hand, or first player on the immediate left of the dealer, scores game, in case of a tie at seven-up. 3. The cutter has no right to shuffle the dealer's cards.

ADVANCE, Philadelphia.—1. A person without experience could not obtain such a position. 2. An assistant advance agent, thoroughly posted, could command from $30 per week upward. He has the experience and would be paid. 3. There is no reliable book of the kind published.

A SUBSCRIBER, Sacramento.—He is at the head of the detective force in this city, and has been for several years. He and the ex-assemblyman are different persons, however.

G. W. J., Phila.—The Egypt belongs to the National, and not to the White Star Line. Her length is 450 feet, width 41 feet, and depth 30 feet. She is the largest steamer of the National Line; the Spain being the next in size.

J. A. S., Philadelphia.—We have no record. All we can say is, that Leher father was a door-keeper at times, and also one of those who occasionally appeared on the stage, but which was the first we do not know.

F. D. J., Troy, N. Y.—The Stadt Theater, N. Y. The answers to all your other questions would be purely a matter of opinion, and in this department we do not compare the relative merits of professional performers.

BALTIMORE.—The performance in question was not done in a regular match, as the trap was arranged in such a manner that all the birds were obliged to fly towards the shooter.

EXTRA TABLE, Baltimore.—As you and your partner only wanted one point to go out, and your opponents the three, you win the game with your jack, which comes before your opponents' high, low, game.

J. H. L., Quebec.—1. Order it through some bookseller. 2. Cannot say. 3. The reason why circuses do not visit your town is that it is out of the line of usual travel.

LONG 29, Cincinnati.—1. B can build on his opponent's build of "four," but not if the build was "fours." 2. If A called the build in the plural, then it could not be taken except by a card of the same denomination.

JIM, Lockhaven.—1. The penalty of a misdeal at casino is forfeiture of the game. 2. The same penalty of forfeiture for building or playing a card of the same denomination as the build.

A. B. S., Elora.—1. The fastest running time for one mile in this country is 1:43¾, by Alarm; the fastest time taken on the European turf. 2. Eclipse and Gladiateur have no official time record.

C. L., Cincinnati.—1. Most men have been making between 9 and 10 o'clock a. m. besides Foster. 2. At casino four cards are dealt at a time, after the first hand, in which they are dealt singly.

OLD READER, Burlington.—1. James Robinson is a member of the circus company known as the Great Chicago Show. 2. Some of them.

BOB, Phila.—1. Lydia Thompson was born in London, England, Feb. 19, 1836. 2. It is not. 3. You cannot alter your build of 8, but must take it.

J. B., Baltimore.—1. It is not necessary. 2. A few days. 3. We do not. 4. It would depend entirely upon the quantity of matter which the play contained. 5. We do not.

PROF. of Shannon, Ill.—Your letter will be acceptable. As per advertisement, some prepared burnt cork, and they will give you full instructions concerning its use.

GREENHORN.—1. Apply to some theatrical agency. 2. Those that perform clog dances in addition to songs and dances should command a higher salary.

W. E., Phila.—1. Even if he has no claim whatever to count the game point, to which B, the non-dealer, is entitled.

OPERA.—The Athletics were champions for 1872. The Bostons are champions for 1873. Among the leading pines now are the Philadelphia, Atlantic, and Boston.

BASEBALLIST.—Any fielder, baseman, or other player can put a runner out any time he catches him off a base, when the ball is in play.

J. R. M., Grafton.—1. It is only on sale in connection with his travelling circus. 2. $1.50. 3. From $20 per week upward.

KNISSLEY, Evansville, Ind.—1. We have none, nor do we know of any. 2. We do not remember having received any.

STAKEHOLDER.—Unless it shall appear that B and the defendant alleged to have aided and abetted in the collusion to bring about this wager, B is entitled to the money.

A THEATRE GOER, Decatur.—1. We believe not. 2. She is a good actress. 3. He has just closed his season and is at Buffalo, N. Y. 4. Yes. 5. No. 6. Not this season.

EXCELSIOR JIMMY, New Orleans.—It is a popular error that Flying Childers ran a mile in one minute; no horse ever did in a race. Four miles have never been run in 6 min.

SUBSCRIBER.—The bet is void. Rule 1 of the betting rules declares that "In all bets there must be a possibility to win when the bet is made."

YOUNG CRIBB, Boston.—The cards being played 2, 3, 5, 4, 2 and 5, there is no run with the last 5; only 2 points for 31.

L. B., Holbrook.—1. The French war indemnity was $1,000,000,000. 2. A franc is worth 18 9-10 cents gold. 3. The population of Paris is 1,825,274.

READER, Towanda.—George Trussell was shot and killed at Chicago in 1866. We answered this question a few weeks ago.

READER.—If clubs are trumps, and the ace of hearts is led, a player who holds no trumps is not compelled to play a heart on the ace unless he can follow suit to the lead.

S. C.—There were three days' racing at Manchester last year; the programme for the coming meeting is not yet published.

P. Q. McB.—The English eleven who came out here in 1859, 1868 and 1872 were victorious in every match except at Boston in 1872, which was a drawn match.

NEW YORK.—The president was wrong; he possesses the appointing power, as nominated, and thought he have one so.

JOHN H. KIRBY, East Boston.—The ship Red Jacket sailed from New York to Liverpool, Eng., in 13 days, 1 hour and 25 minutes.

M. ONAHAN.—It is on record that a special train ran from Janesville to Chicago, 134 miles, in 99 minutes, in 1868.

MEDICINE FOR ALL.—We cannot give you the greatest number of classes of legs drank by one person.

READER, Boston.—Address Ed. James, as per advertisement.

H. H.—If A buys goods for $1 and sells them for $4 he makes a clear profit of 300 per cent.

GEO. W. BROAS, Titusville.—We presume the Fire Commissioners can settle that.

A. E. K., Chicago.—Hyer and Sullivan fought Feb. 7, 1849.

J. M. H., Boston.—Tom Sayers was born at Pimlico, near Brighton, Eng.

SNOOZER, Boston.—Jack Randall was never champion of England. He fought sixteen battles, winning all.

J. WEBSTER, Chicago.—Not on record. 2. The best running jump is 29ft. 7in., by Jack Howard.

MIKE, Chicago.—The fastest trotting time for one mile is 2:16¾, by Goldsmith Maid; running time 1:42¾ by Alarm.

G. M. W. Saratoga.—We can only promise the space occasionally, having a plentiful supply always on hand.

M. D., Phila.—Thank you, it will receive early airing.

W. H. S.—There are twelve city lots in an acre with the streets taken off, without them sixteen.

N. H. M.—The blind being 20 cents and the saddle 40 cents, it will cost D 80 cents to come in.

WIDOW RING.—The fastest double team time is 2:27½, made by Jessie Wales and Darkness.

JONATHAN, Chester.—D can fill the blind and raise it at three, before cards are drawn.

SUBSCRIBER, Malden.—A wins, as the meaning of the bet was that his horse should trot in 2:50 or better.

P. C. M., Shannon, Ill.—Moses is usually credited with having written five books of the Bible.

N. B., Cleveland.—Those used by professionals are not for sale in this country.

YOUNG SPORT, Toronto.—We believe he is with Lent's New York Circus.

CONSTANT READER, Washington.—The AREA of Central Park is 843 acres.

OSRO, Cleveland.—1. She is alive and residing in England. 2. Edwin is older than the other would have been.

A. H. jr., Sherman.—Alf. Howard is the violinist died at Prophetstown, Ill., Feb. 23 last.

F. J., Rochester.—We cannot give you their post-office address.

RICHARD, Athens.—As his full name was not published it would be impossible to decide.

B. F. K.—"Walker's Treatise on Cribbage" is regarded as the standard authority on the game.

CASINO, Washington, D. C.—As both players score game when the hands are counted, it is a stand-off.

JOSEPH MURPHY.—No member of the Atlantic nine, or any other nine, was ever killed by a baseball.

THOMAS LAHR.—McVey is captain, and the clubs divide the money.

POST-OFFICE CLERK.—There was no series, but simply the total number of games won, each club having nine.

COPAKE.—Take the cars to Grand-street Ferry, and cars on the other side to the grounds.

H. S. S.—Some people can learn to become expert ventriloquists. 2. It pays well.

G. F. J., Philadelphia.—Seventeen is the greatest number on record.

FELIX, Baltimore.—1. She has been traveling the country with her opera-bouffe troupe. 2. She is married.

J. H. W., Morris.—There is none for sale. You would have to get one specially made for the purpose.

KENO, Philadelphia.—Thank you for the extract; it may be used at some future time.

J. H., Hanover.—Consult some one of the dramatic agencies that are advertised in THE CLIPPER.

OSBORNE.—There is a troupe of Indians performing with Nott Bonfils's Dramatic Company.

G. W. S., Charleston.—Starch is the only material used for the purpose.

TOM ALARK.—1, having failed to beat B, as he wagered, loses.

W. C.—All you have to do is to employ a respectable lawyer to examine the title before paying the money.

R. S., Thetford.—Dorrance was driving

THE "ELKS' LITTLE HOUSE AROUND THE CORNER," No. 2 Amity street, just off Broadway, is a favorite and cosily-fitted-up resort, and is likely to remain so as long as "Greg" continues the presiding genius thereof.

DOONEY HARRIS AND ARTHUR CHAMBERS' joint benefit at Harry Hill's on Thursday afternoon, May 8, was but meagrely attended. The only sets-to were between Tim Collins and Dad Cannon, the Mouse and the Cricket, Tom McAlpine and Smith, Chambers and Tim Collins.

WE HAVE LETTERS for George Seddons, Barney Aaron, Butt Riley and Mike C. O'Connor.

AQUATICS.

CHALLENGE FROM H. COULTER.
He Will Row the Winner of the Ward-Biglin Race.

Henry Coulter, the recognized champion sculler of America, called at the CLIPPER office on the morning of May 12, having came on from Pittsburgh, Pa., the day previous, in company with Messrs. Fred. W. Goldner and A. P. Robinson. His object in coming to the metropolis is twofold—partly to try and arrange for participation in the race which has been arranged to take place at Springfield, Mass., July 15, between John Biglin and Ellis Ward, and partly to pay a visit to Cornell University, Ithaca, he having been engaged to train the University six for the approaching college regatta. Upon learning that Biglin's backers had decided not to admit him—intelligence which caused much disappointment—he requested us to give publicity to the subjoined challenge to the winner, which is based upon very fair terms. He withdrew $100 of the money sent on last week, leaving $200 up in support of his *dek*, which is indisputable evidence of his sincerity. Read it:

NEW YORK, May 12, 1873.

FRANK QUEEN, ESQ.—DEAR SIR.—Having failed in my endeavors to secure admission as a competitor in the forthcoming race between Ellis Ward and John Biglin, after traveling all the way from Pittsburgh to attain that object, I now challenge the gentleman who may prove the winner of said contest to row me a five-mile race, for $1,000 a side, at either Pittsburgh or Springfield, give or take suitable expenses. The race to take place about two weeks from July 15. By covering the $200 which I herewith leave on deposit the match can be made. Yours, respectfully,

HENRY COULTER, Champion Sculler of America.

THE COLLEGE REGATTA.—The delegates of the different colleges belonging to the National Association met at the Massasoit House, Springfield, Mass., May 10, R. H. Dana of Hartford being chosen president, and E. M. Hartwell of Amherst secretary. It was decided that the boats should be started off the Narrows, a quarter of a mile below last year's starting point, and that they be held by the sterns until the signal is given. A tax of $15 on each associate college was levied, and a committee was appointed to choose a referee, while G. B. Underhill was authorized to procure two sets of prize colors. It was also agreed that the opening race on the day of the regatta shall be for single sculls belonging to members, provided that three or more entries be made to the president on or before June 20. In case the regatta be for any cause postponed, it is to take place on the first succeeding holiday thereafter, in the afternoon. The Springfield Club members are taking deep interest in the affair, and are making such arrangements as will conduce to the convenience of the participants and spectators. They will provide boat-houses, barges, buoys, etc., for the use of the crews, accommodations for the sightseers, badge for the officials, committees and members of the press, in addition to presenting suitable prizes to the victorious oarsmen. They will also make all arrangements for the grand ball to be held on the evening of regatta day, and which promises to eclipse those of former years. The regatta committee is composed of the following gentlemen; E. M. Hartwell, Amherst; F. A. Waterhouse, Bowdoin; A. D. McClellan, Brown; C. M. Sperr, Jr., Columbia; James B. Edgerly, Cornell; F. A. Thayer, Dartmouth; R. H. Dana, Harvard; E. P. Alexander, Massachusetts Agricultural College; G. B. Underhill, Trinity; H. H. Coston, Wesleyan; John Gunster, Williams; and H. A. A. Oakes, Yale.

THE SCHUYLKILL NAVY.—A meeting of the Naval Board of the Schuylkill Navy was held at Philadelphia, Pa., May 5, when preliminary arrangements were made for the approaching Spring regatta. It was decided, in consequence of the backwardness of the season, to postpone the date of the regatta until June 14, or to the 14th and 21st, if two days are required on account of the number of races. A general Regatta Committee, consisting of Messrs. Lukins of the Malta Club, Miles of the University Club, and Clark of the Undine Club, was appointed. The races, which are open to all classes of boats, are to be for the championship of the Schuylkill Navy, and special prizes, in the shape of handsome sets of colors, are to be given to the successful clubs. Entrees are to close on the 31st day of May, and there are to be no restrictions on the number of boats and crews entered by any one club. The races will be for three miles, with one turn over the national course, above Columbia Bridge. No entrance fees are to be demanded, but clubs withdrawing crew boats are to pay a fine of $10, and single sculling boats a fine of $5. Mr. Tucker of the Undine Club was nominated for the office of Official Log-keeper. This position has been but little done in the way of training of crews—the Quaker City and Crescent Clubs being the only ones that have settled systematically to work.

REGATTA AT NEW ORLEANS.—On Saturday, May 3, a regatta gotten up by the St. John and Pelican Clubs of the Crescent City came off on Bayou St. John, La. The sport commenced with a single-scull race between L. W. Perkins and Robt. L. Day, the former covering the distance in 17:13. The married and single members of the Pelican Club then contended in a four-oared race over a course of two miles, one turn. The bachelors won in 15:27¼. The Benedicts were victorious in a similar race which followed between them and the singles of the St. John Club; time, 15:28½. The regatta closed with a race for the championship between the crack fours of the two clubs, in which the interest centered. It was a handicap race, the Pelicans pulling in an out-rigger and the St. John boys in a gunwale barge. The trophy rowed for was a white silk champion flag, 9x6 feet, with a blue Maltese cross in the centre. The competing crews were as follows: Pelican—F. Claiborne (bow), H. Keene, J. H. Bayhi, John Connelly (stroke), A. Casteredo (coxswain). St. John—R. Y. Mumford (bow), C. K. Hall, G. H. Dunbar, T. R. Richardson (stroke), Benj. Bridges (coxswain). The contest was rather exciting, but the Pelicans proved themselves the better oarsmen, securing the victory by two lengths. The course was a three-mile one, two miles, and the winning time was 24:28¾.

WARD AND BIGLIN.—It has at last been settled that the match between Ellis Ward and Biglin is to remain as originally made, Henry Coulter being denied admission to the competition. On the 8th inst. we received a dispatch from the latter, desiring to know if he would be allowed to enter. We communicated with John and Ellis in relation to the matter, and from the former received a favorable reply. Biglin called at our office on the 10th, but could not then give a decided answer, as he had to consult his backers; upon leaving he said he would call again before we went to press, which he did, when he informed us that those who had staked their money upon him were averse to allowing Coulter or anyone else to take part in the race. He said that, personally, he would prefer to have Coulter in, but he could not go contrary to the wishes of those who were behind him; furthermore, in case he should be fortunate enough to again vanquish Ward, he could find backers to pit him against the fisherman, which he would then accommodate with a race. As will be noted by an article elsewhere, Coulter is in the city and has issued a challenge to row the winner. He expresses great regret at being prevented measuring blades with John and Ellis on July 15.

MONUMENTAL BOAT CLUB.—A club bearing the above title was recently organized by the attaches of the Western Union Telegraph Office, Baltimore, Md., with the following officers: President, J. F. Morrison; vice president, Philip G. Bess; treasurer, Chas. H. Hoegel; secretary, J. Bess, Jr.; captain, Fred. W. Granger; first mate, J. Hutchinson. Chas. T. King, a well-known yacht builder of that city, has constructed a handsome vessel for the club, measuring 20 feet keel and 6½ feet beam, and called the "Lord Baltimore."

WEST PHILADELPHIA BOAT CLUB.—The members of this club met at West Philadelphia, Pa., May 6, and elected the following officers:—President, J. C. Pinkerton; vice-president, A. W. Browne; secretary, J. W. Hornor; assistant secretary, H. G. Wurdeman; treasurer, W. D. Stovell; counselor, E. M. Hunt; boarders of directors, F. Mackie, E. P. Townsend, E. M. Hunt, W. D. Stovell, H. M. Darrach.

THE BOSTON YACHT CLUB recently elected the following officers: Commodore, R. Dean; vice-commodore, W. H. L. Smith; rear-commodore, Geo. B. Durfee; secretary, Wm. Dean; treasurer, A. Russ; measurer, D. J. Lawler; trustees, S. D. Nickerson, Arthur Chency and Gustavus Jackson; regatta committee, A. C. Cary, W. F. Hallsall, W. S. Whitney and Coolidge Barnard.

☞ THE RACE between Englehart and Fearon is off, for the present at least. This is in consequence of the former's severe illness and the precarious condition of his father, who was recently set upon and terribly beaten by rowdies near Greenpoint, L. I.

W. LEECH AND W. PRESTON rowed a scullers' race for £25 a side, over the Manchester and Salford regatta course, on the river Irwell, Eng., April 19. The former won handily by three lengths in 14:13.

E. W. RATHBONE AND W. B. CURTIS have been matched to row two miles for the medal of the New York Athletic Club, May 17.

THE ANNUAL PIC-NIC of the Friendship Boat Club is to be held at Jones Wood, this city, May 28, afternoon and evening.

BILLY SCHARFF has, we learn, been invited to make one of a four-oared crew which the Wards are getting up.

TRIGGER.

PIGEON SHOOTING MATCH FOR $1,000.—JAMES WARD DEFEATS MILES JOHNSON.—The match for $1,000 between James Ward of Toronto and Miles Johnson of Yardville, N. J., was brought to a decision on May 10, at Buffalo, N. Y. Ever since Ward achieved his victory over Ira A. Paine of this city, at single and double birds, he has been ambitious of trying conclusions with the holder of the champion diamond badge, and three weeks ago he issued a challenge offering to shoot Miles Johnson at fifty single and fifty double birds, according to Canadian rules, for $500 a side, to be shot at either Toronto or Buffalo, as Johnson preferred. The latter promptly accepted the Canadian champion's proposition, and the match on Saturday was the result. In the contest at single birds, Johnson killed 44 out of 50, while Ward scored only 40 out of the same number. But at double birds Ward turned the tables on his antagonist, for he killed 43 out of 50 to Johnson's 37, the former thus winning the match by two birds, the aggregate scores being—Ward 83 out of 100, and Johnson 81 out of 100 birds. It is probable another match will shortly be arranged, as Johnson professes himself dissatisfied with the result of the Buffalo contest.

PIGEON SHOOTING MATCHES.—On Wednesday, the 14th inst., a pigeon shooting tournament will be held at Dexter Park, Chicago, among the entries for which we note Ira Paine of New York, E. W. Tinker of Providence, R. I., Miles Johnson of Yardville, N. J., A. H. Bogardus of Elkhart, and Abe Kleinman of Chicago—a quintette of the best shots in the United States. On the following day Bogardus and Tinker shoot for the champion medal and $500, and on Friday, the 16th inst., Bogardus and Paine shoot a match for $250 a side.

WE HAVE A LETTER for Ira A. Paine.

CRICKET.

THE PROSPECT PARK CLUB.—This journalistic organization had their second field-day on May 7; and though the members did not muster in force, the weather being a little cloudy and chilly, still a sufficient number visited the field to get up a lively practice-game of two innings a side, played in less than two hours. McLean and Chadwick chose sides, and Mack and Kieller winning the toss went in first, and before they were parted about twenty runs were scored, Kieller carrying his bat out for 11. The others did not trouble the score much, the total of the inning being 24. Chadwick's side then went in, but they were got out for 10 runs, Chadwick's four not out being the highest score, Smith playing well for three singles. In the second inning the McLean party scored 18, Thompson batting in lively style for 4 and Kieller again carrying his bat out for 7. On the other side Chadwick after scoring was run out, his side only scoring 8. This left the totals at 42 to 18 in favor of Mack's party. Previous to playing this game Dr. Drayton and Chadwick had a single cricket match, the former losing by one run only, and McLean and Chadwick defeated the victor by a score of 8 to 0. The club will in future play on Wednesday as well as on Saturday afternoons, commencing at 3 P. M.

THE ST. GEORGE'S CRICKET CLUB of Utica, N. Y., has been reorganized, and is this season officered as follows: President, George Ralph, Sr.; vice-president, John Adams; secretary, L. H. Farr; treasurer, John Crook. Captain Thomas O. Spencer, who led the club last year, has been reappointed, and good play is anticipated. Their practice-ground is in good condition, and they are negotiating for permission to play matches in the Driving Park. The secretary would be pleased to hear from clubs desiring to play friendly home-and-home games.

THE ST. GEORGE CLUB.—This club will open play for the season of 1873, on May 14, at 2 P. M., when sides will be chosen for an opening practice-game. Their play-days for the season will be Mondays, Wednesdays and Thursdays, the Knickerbocker Baseball Club occupying the same field on Tuesdays and Fridays, and the Manhattan Cricket Club on Saturdays. The latter club named May 10 for opening, but the rain of the previous days made the ground unfit for use, so they will play on May 17.

THE YOUNG AMERICA ELEVEN.—A fine photograph of the champion eleven of the Young America Club has been taken, the team including Harry, Charley, George, Dan and Rob Newhall, John Large, Pease, Gummy, Baird, W. B. John, and Bussier.

PEDESTRIANISM.

WALKING MATCH AGAINST TIME.—On April 23 the Ashford, Eng., road was the scene of a walking match of a very interesting character. The conditions were that the walker was to fairly cover five miles within an hour, carrying a 7lb. brick in each hand, the bricks in no case to touch the body, but to be held throughout, and in the event of walker being obliged at any time to pit them down, such time to go against him. The pedestrian who undertook this task was Major the Hon. J. Colborne, and Mr. Brown-low North backed the "scythebearer" to the tune of £50. Mr. Kennedy dispatched the major on his journey, starting about a mile from Ashford, walking three miles out and two back. Directly the signal was given the walker set off at a rapid pace, and it was soon evident that the layers of odds would have had their all unless a break-down occurred. Of this, however, there was no chance, as, keeping at a good steady pace throughout, the major won very easily by four minutes. The first mile occupied 10min. 3sec., and three miles were done at the rate of 11 minutes per mile. A considerable amount changed hands over the affair, the betting ruling chiefly at 12 to 10 on time.

A FOOT RACE of 600 yards, for £50 a side, took place at the Gateshead Borough grounds, near Newcastle, Eng., April 19, between J. Davidson and J. Dyson. The former won easily, Dyson stopping fifty yards from the tape. The distance was accomplished in 1:16½.

A STRANGE STORY OF DISSECTION.—In one of the midland counties of England there is a small town, which, not being near to any railroad, is, therefore, very naturally, on the high road to decay. Within the precincts of this shabby town are the remains of a ruined mansion. Its iron railings are rusted and dilapidated; its garden overgrown with weeds; its doors are battered down; its windows have long since disappeared; and at night the stars of heaven can be seen through its shattered roof. The only occupants of this humanity-deserted dwelling are bats, owls, and echoes. Many years ago, when this mansion was inhabitable, there resided in it a young surgeon, who was ambitious of distinguishing himself in anatomical studies, without being very particular respecting the mode in which he conducted his researches. He was served by an old gardener, who one day died mysteriously. The night of the burial, the dead body was dragged from the grave and conveyed to the young surgeon's dissecting-room. The corpse was then suspended by its wrists from the ceiling; and after placing a single lighted candle at the edge of the table, close to the body, the anatomist proceeded to cut away the cerements. He had scarcely commenced the deed, when one hand of the corpse burst from the cord, dropped upon the candle, and immediately extinguished it. The surgeon was suddenly alone in the dark, with his victim apparently animated with a new kind of demoniac life! In the morning the master of the house did not make his appearance. Search for him was made; the door of his dissecting-room was burst open, and there, in one corner, he crouched—a gibbering idiot! He lingered a few days, and then died. The gossips of the town will tell you, that if you choose to keep watch in this ruined house on certain nights, you may see a shrouded figure hanging from the ceiling, attended by a spectral semblance of the young surgeon.

A DIAMOND of the first water, and weighing 288¾ carats, was found November 6, 1872, at Waldek's placer, Vaal River, South Africa. This is one of the largest rough diamonds of the world. The others are the Great Mogul, 780½ carats, (279 9-16 cut); the Regent, 410 carats (136 14-16 cut); the Rajah of Maltan in Borneo, 367 carats; and the Nizam, belonging to the King of Golconda, 340 carats.

A TRUNK exploded in a baggage-car at Indianapolis a few days ago, seriously injuring the individual who was handling it roughly. All papers that circulate among railway employes please copy.

BETWEEN THE SEASONS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

The Winter was half over, and the circus-folk who are wont to gather about the stove in the office of the St. Charles were discussing the prospects for the coming season. If six-tent shows are to be the fashion next Summer, will twelve be run the ensuing year? The fact that Lent is going to exhibit a menagerie is advanced as an argument in favor of the "cats," and several express surprise on hearing that Murray is to travel by rail. Someone remarks that the days of wagon shows will soon be numbered and all will be on the rail, thereby avoiding the many weary nights over rough roads and through the deep mud of the early Spring time.

The entrance of Burnell Runnels, the well-proportioned and powerful gymnast, interrupts the chat for a moment, while Charles Weightman, the "Man Fish," who mourns the loss of his tank, destroyed by a railroad accident while engaged with "Old" Dan Rice, reminds him of some of the stories related of Burnell in a book published in England by Wm. F. Wallet the jester.

"Now, since you have brought that subject up again," said Burnell, taking a seat by the fire, and throwing back the cape of his military cloak, "I'll tell you the story just as it happened; for although Bill Wallett told the whole about drinking the brandy and water with which I was bathing my weak eyes, he let himself down very easy in his version of this yarn.

"In 1856," continued the athlete, "Frank Rivers, whom you all know as variety manager and circus agent, took to California, for Joe Rowe's Circus, Frank Whitaker and wife, Billy Franklin, Wm. La Rue, this same Billy Wallett that went to England and wrote the book, Tom King and myself, and (not to be forgotten, by the way) Leo Hudson, the Mazeppa star. Things were pretty rough over there in them days, in the town and in the mines; and if I had the time I could tell you many a yarn of adventures and scrapes among the outlaws, natives and greasers. As for roads there then, you might say that there wasn't any; and often we used to take lanterns and, leaving the train, find our way along, all the while looking out that we did not break our limbs or neck by precipitating over some precipice or falling into some man-hole or other.

"One night we were to cross the Feather River on the way to a town or mining camp called Yankee Jims. Impatient with the slow movement of the train, Wallett and I, lantern in hand, pushed ahead and with extra caution got along very well. Wallett was a few steps in advance of me, when suddenly I heard a sort of thud and a movement as if he was parting the brush, and in a twinkling Wallett and his lantern disappeared. As I conjectured, the clown had fallen into an abandoned shaft. Crawling cautiously to the spot and surveying the ground as best I could with the feeble light of my lantern, I discovered that the old shaft had been carelessly covered over with brush, through which the impetuous jester had fallen. Down in the bowels of the earth I heard a ventriloquial voice calling:

"'Burnell! Bur-nell!'

"In the tumble his lantern had been extinguished, and I could see nothing. 'Burnell, pull me out!' called Wallett. Now, some time before this occurrence Bill had borrowed a twenty-dollar gold piece of me, and, although repeatedly reminded of the indebtedness, failed to liquidate. As I lay there on the ground, in vain endeavoring to penetrate the darkness of the pit, it popped into my head that it would be a good opportunity to collect the amount.

"'Reach down your hand and pull me out!' shouted Wallett at the bottom of the shaft, wondering at my not proffering him immediate assistance. 'Before I pull you out, Bill, you can pay me that twenty dollars you owe me,' I answered back. 'I haven't got a cent,' was the reply. I knew better than that, and left him to wonder and ponder on them in the hole he would stay until he passed up a twenty-dollar gold piece. In vain he protested and insisted that he was broke; but reflection and his uncomfortable situation brought him to terms, and at last he passed up the gold. Reaching down, I grasped him by the hands and assisted him to the surface. At first he was disposed to be angry at the advantage I had taken of him, although he begged of me not to tell the boys in the company."

The lateness of the hour sent the gymnast off to bed, but not before promising to relate on some future occasion some incidents of California life in the wild times when Tom Bell and his robbers were the terror of the mountains, the roads and the mines; and when Vigilance Committees, or gangsters, as they were called, were organized to put down the vile scapegraces—the scum of the East—who held high carnival in San Francisco and Sacramento, until the vigilance committee stepped in and meted out ready punishment for crime. And on a more fitting occasion he would recall his recollections of the high old times of the American show in Paris, when Jas. Robinson, Robert Stickney, Frank Pastor, and the other boys from this side of the water electrified the populace of the French capital.

As Burnell left the room, Ben Lusbie, "the lightning ticket-seller," came in, and thereupon arose an animated discussion about rapid ticket-selling, the wonderful performances of Mike Coyle, Gil Robinson, Billy McHugh and Charlie Dickinson being cited. The mooted point as to who could sell the most tickets in a given time being left undecided, Ben Lusbie revived some reminiscences of the days when he sold tickets at Barnum's old Museum, and of the seasons that he acted as "financial agent" of "Forepaugh's Great Aggregation."

"That season," said the ex-treasurer, "we were advertising on the bills that we had two hundred and forty horses—a little bit of allowable exaggeration on the part of the bill-writer. One morning, just before getting into a town, we were stopped by one of those licensed highwaymen, a toll-gate keeper. The collector of the road revenue was an Irishman, one of those curious compounds of wit and stupidity that you occasionally meet and oftener read of.

"'We have one hundred and eighty horses,' said I, commencing to give him the size of one trick, when he interrupted me with a shrug and a sly wink, as he asked, 'Do you have a party, good or bad, after thinking?' 'Oh, yes,' I answered, 'and there is no lying on the bills?' he added. 'It's all true, Pat,' said I, laughing, at which he took from his pocket a programme, and indicating with his finger a line thereon he handed it to me. It read: 'The gorgeous charlots, vans and cages of this grand combination are drawn by two, three, four and forty horses.' 'There it is,' said Pat, 'and I'm taking the word of your own Mr. Fourpaws or two fists, or what in the devil you are a mind to call him; and not a through this gate do you go through until you settle wid me for your carryalls and your chariottes, big and little, to say nothing of your elephants, Romereo, and camels likewise.'

The conversation having gone swimmingly along, Charles Weightman floated into the current with happy happenings afloat on the boat with Dan Rice's show, at the same time regretting the absence of James Maguire, who would have confirmed all he told.

Heuopon an opportunity was given to all present to examine the cover-design of the swimmist's new book on the art of propelling the waters, while he recalled his many triumphs in the prize water-races across the ocean, not forgetting the remark of a young lady whilst witnessing his feats beneath the water. It was at Syracuse, N. Y., and the manfish was performing his usual antics in the tank, when the fair maid of the Saline City exclaimed in soft accents to her equally fair companion at her side, "Oh, dear! see how glidelessly he glides through the water!" The exclamation reached the ears of the submerged performer, and he nearly came to his end then and there. It has been estimated that he swallowed at least a half barrel of water at one gulp.

The remark of Billy Morgan, the hurdle-rider—"Wonder how that dude vas?"—broke up the night session and all sought their rest, much to the disappointment of Dick Fitzgerald, who came in a half hour afterwards fully prepared to furnish a chapter o nis travels with the Kiralfys.

Sleep fell over all the house, the night clerk and Jim the porter slumbered. Frank Gibbons lay dreaming of a new and splendid bring out in Central Park, with his gold cornet set in diamonds, and a square mile of net stretched underneath.

Not all of the boys slept sweetly, for all night long they read an inscription lately placed over the cashier's desk in the restaurant below, in these terrible and cruel words:

"Jan. 21, 1873. Positively no checks for meals charged after this date!"

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100 SPECIALTIES. (See Bills.)
(See Bills.)
Doors open at 7; curtain rises at 8 o'clock.
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ON HAND, OR TRUE TO THE LAST,
in which he performs
NINE DIFFERENT CHARACTERS,
plays solos on twenty-one different musical instruments, and executes numerous songs and dances, supported by a powerful dramatic company.
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and will please govern themselves accordingly.
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NO ROSE WITHOUT A THORN.

One fond heart, and only one,
One bright smile are worth a begun,
One sweet sentence when 'tis done,
And I'm weary.
One fond heart to cheer my life,
When I weary of the strife,
Have I in my little wife—
Bonny Mary.

But my rose conceals a thorn,
Paining ever night and morn;
And our life of bliss is shorn
By another.
Day and night upon our hearts
Sits a shadow and imparts
Misery in fits and starts;
Mary's mother.

MY FIRST BURLESQUE.

An affection for the drama has always been a special weakness with me from my childhood upwards. One of the earliest red-letter days of my existence was that on which I witnessed, as the house of a juvenile friend, the performance on a miniature stage of the exciting melodrama, "The Miller and his Men." From that day forward did I yearn to take upon myself the cares and responsibilities of management, and become the proprietor of a wooden playhouse and a paralytic company. This, the dearest wish of my heart, was ere long gratified, my parents yielding to my solicitations, and presenting me with the much-coveted treasure on a well-remembered anniversary of my birthday. Never shall I forget the torture of expectation and the pangs of delayed fruition I experienced from the fact that the happy day unluckily fell on a Sunday; and my mother, therefore, after I had taken one short survey of my property, very properly consigned it to a cupboard until the next morning.

The stock piece of all Lilliputian playhouses is, or used to be in those days, the aforesaid "Miller and his Men;" and this was for some time the only specimen of the drama I was able to submit to the discriminating audiences—consisting generally of my grandmother, who lived with us, a younger brother, a juvenile friend, and a favorite domestic—who honored my theatre with their patronage. One day, however, the necessarily long run enjoyed by the millers was interrupted by an appreciative uncle contributing the scenery, dramatis personæ, etc., of a play of a very bellicose character, entitled "The Battle of Waterloo." The value of the gift was very much lessened, in my eyes, by the stipulation that my younger brother—who had never previously been permitted behind the scenes—was to be joint-proprietor of it with myself. My fears as to the impolicy of this arrangement were shortly realized. At the conclusion of the first representation of the conflict on the dramatic boards, a difference which terminated in a pitched battle on the parlor boards, occurred between my brother and myself in reference to the quantity of ammunition expended at Waterloo, the expense of which was defrayed between us. In the course of the melee Blucher was torn completely in half, Bonaparte lost his head, and the Iron Duke was very much damaged. In the interests of peace and concord, and in order to play first and only fiddle in the concern, I bought out my brother's interest in the—to me at that time—large sum of fourpence halfpenny. I regret to say he immediately expended his entire capital in taffy and bull's-eyes, and having consumed the whole at one sitting, and made himself ill in consequence, petitioned his parents for restitution of their pecuniary rights. The result was, to my thinking, a miscarriage of justice; for I got reprimanded for supplying the means wherewith my brother upset himself, and he was reinstated into the full enjoyment of the "Waterloo" property.

The too common fate of all theatres overtook mine, and it happened in this wise: "The Miller and his Men" terminates very brilliantly with the blowing-up of the mill and the majority of the performers. One night, my audience being rather larger than usual, I determined that my effects should end with a more than ordinarily startling. Alas! it ended in Grindoff, the very heavy villain, getting more retributive justice meted out to him than the dramatist contemplated, for he was not only blown up, but actually set on fire. Ere I could remove him from the stage, the blaze had communicated to the sidewing, and "the fire spreading with marvelous rapidity, the whole building was soon one mass of flame." My grandmother fainted, my brother screamed for help, the domestic ran for water; but my mother, with more presence of mind than any, stuck down the hearth-rug, and speedily enveloped the entire edifice in it, crushing the timbers as she did so. The table-cloth and hearth-rug were damaged, the theatre was a perfect wreck. All performances were thenceforth tabooed at home, and the drama suffered a heavy blow and great discouragement.

My adoration of the dramatic muse was, after the tragic circumstance related, in a quiescent state for some time; but it slumbered only till an opportunity was presented for its further display. The opportunity came. In due course I was sent to Dr. Blimber's academy, and while there I organized, in conjunction with a few kindred spirits, a grand performance of "Macbeth" in an outhouse. As, however, every member of the audience—which was composed entirely of scholastic chums—was armed with a pea-shooter, and opened fire upon each actor with a volley of peas as soon as he opened his mouth, it could not be said that the work of the immortal bard was represented under the most advantageous circumstances. Neither could it be said to have been a success in a pecuniary point of view. We charged one penny for admission; but at the conclusion of the tragedy—it was considerably abridged version, by the way—the spectators demanded their money back, on the ground that the performance was not worth it, and, as violent measures were threatened if the demand were not complied with, we unwillingly disgorged. But even such reverses as these were insufficient to effectually damp the ardor of so devoted an admirer of the drama as myself.

As my parents determined, with my concurrence, that I should devote myself to the legal profession, after leaving school I was installed as an articled clerk at Messrs. Tape and Deedes', an old-established firm of solicitors in my native town, Barborough. Here I became acquainted with Simpkins, a fellow-clerk with tastes congenial to my own, who took an early opportunity of getting me elected a member of the Barborough Thespians, a society composed of young townsmen occupying a similar position in life to myself. I took part in several public performances given by the society, with much satisfaction to all concerned, and myself in particular, my efforts being attended with so much success that I speedily attained to the position of leading light comedian in the company. I distinguished myself, also, by writing an opening address, and by adapting one or two light pieces from the French specially for our performances. The daring idea then occurred to me—Why shouldn't I write a play myself? What a delicious sensation it would be to see one's own plot unraveled, to hear one's own lines applauded by an appreciative audience, and perhaps—oh, unspeakable happiness, if it should come to pass!—to be summoned before the curtain to receive the congratulations of the whole house from the pit audience. The prospect was too tempting to be lightly abandoned. I thought over it, slept over it, dreamed over it, and finally determined "to do or die."

I chose burlesque as the medium for displaying my play-constructing powers, comedy being more in my way than tragedy, while Mr. Fox's "Seven Ages" is burning to distinguish themselves in that class of entertainment. It also occurred to me that, as I was a 'prentice hand, it might be wiser to boldly term what I wrote a burlesque, than to attempt something else which other people might designate by that term at the expense of my feelings. Now came the hunt for a plot. I ransacked the classics to begin with—coached up Homer (translations) till I had all the squabbles of the Greek heroes at my fingers' ends, and had learned a deal too much about the wanderings of the vagrant Ulysses than ever old Blenkoe could drum into my obstinate cranium, with all his lickings to help him. Then I dived into the History of England; and having crammed as much into myself as one head, I was capable of, I gave up reading me through any competitive examination going, I was pitched upon the reign of the ever-glorious daughter of bluff King Hal as the mine to be worked.

Out of the materials I had collected, and my own imagination, I managed somehow or another, a tolerably intelligible story, and then set to work to devise effective situations, provide words for the popular melodies, operatic and otherwise, of the day, contrive openings for breakdowns, walk-rounds, etc., and wrench jokes out of the Queen's English by distorting and twisting the latter in the manner of burlesquers—till it was hardly recognizable. When I slept, I was haunted by the phantoms of words I had grievously ill-used during the day, and generally woke with my brain in a perfect ferment, after frantic efforts to give birth to impracticable puns and impossible rhymes.

At length I gave the last finishing touch to my bantling, after reducing its proportions to about a third—beginners usually overdo it in the matter of quantity—and decided to entitle it "Good Queen Bess; or, Harry the Eighth and Queen Katherine Crown." I submitted it, in fear and trembling, to the D. T.'s, who were graciously pleased to flatteringly approve it, and to agree by an overwhelming majority to produce it; and I finally found my hopes of actually seeing it on the stage in a fair way of being realized.

I undertook the entire responsibility of the "getting up" of the piece, which was to be "produced under the immediate superintendence of the author;" and, undismayed by the magnitude of the task, and considerable taste of the worries and anxieties of rehearsal. There was Dobson—a most sensible fellow, too, generally speaking—who was quite surprised I hadn't managed him a solo: he had a voice like a raven's, by-the-bye. Gollightly, who was cast for the heroine, thought the part really so insignificant that it wouldn't be worth the trouble of dressing for, if I didn't write it up. Wriggles couldn't see at all why Robinson should speak the tag, when it would be much more in character for him to do it; and Johnson regarded it as the height of unfriendliness because I hadn't provided him with a double-shuffle all to himself. Then Simpson the tenor—and a very good one, too—who had more singing to do than anybody else, must needs, a week before the performance, go skating on a piece of ice that wouldn't nearly bear a sparrow, and, getting wet and cold, sore throat, etc., followed, so that he was perfectly certain he shouldn't be able to sing a note. However, by dint of hot water, hot gruel, hot flannels, and hot bottles, we got him sufficiently round by the time he was wanted.

These were a few of the difficulties with which I had to cope; but after a course of drilling and coaching of the members, individually and collectively, which nearly knocked me up altogether, everything bade fair to go pretty smoothly as the eventful night arrived.

There was no regular theatre at Darborough, so we used to get a builder to fit up a stage in the Town Hall, which was a large and handsome room, and hire proscenium, scenery, etc. Our company, having been established for some years, was looked upon as rather a crack one, and we could be sure at all times of a good house, more especially as we always devoted our profits to some popular charity. On this occasion the County Hospital was to be the recipient of our balance; and the announcement of a new and original extravaganza—I flattered myself it would look more imposing on the bill than burlesque—written by a D. T., stimulated the desire to be present. I was too modest to allow my name to appear, although it was morally certain there weren't half a dozen persons in the house who couldn't name the author.

We opened the ball with a three-act dress comedy; and when the curtain rose the house was crowded in every part by an audience "composed," as the local paper said, "of the elite of the town and neighborhood." The comedy, although very fairly played, was received quietly by the audience, who seemed too much afraid of splitting their kid gloves to applaud, which did not tend to render me particularly confident of the success of my own production.

Spitkins, the leader of our orchestra, had arranged an overture to the burlesque, introducing in it the principal airs in the latter; and immediately on its conclusion up went the curtain. Being reckoned somewhat accomplished, for an amateur, in the art of stage dancing, I had yielded to solicitation at the last moment, and undertaken the part of an active courtier, who only came on in the opening of the piece, in order that I might lead in a walk-around, which we had taken considerable pains to bring to perfection. I was soon gratified by finding that the guns—good, bad, and indifferent—in most instances hit their mark; whilst the audience were fairly thawed by the walk-round, which was vociferously redemanded. Of course we repeated it; and at its conclusion I made my final exit. But, as ill-luck would have it, in the bustle and excitement I went off at the wrong side of the stage. It would not have signified particularly, had not the scene extended to the very back of the room, and consequently there were no possible means of getting to the opposite side, except by crossing in sight of the audience. This would never do, as it would interfere with the action of the piece. I might have waited till the next scene was down, when I could have passed behind it; but the scene then proceeding was a long one, and I was anxious to get to the dressing-room on the other side, to exchange my present costume for the conventional evening suit, so as to appear in proper trim if the author *should* be called before the curtain to respond to the compliment. As this was the honor of all others that I coveted, my anxiety not to lose it by any accident can be understood.

A happy thought—at least it appeared so—flashed across me. As I could not go *over* the stage, why shouldn't I go *under it*? I knew to my cost, as I had nearly dislocated my ankle through it, that there was a space at one corner left between the wall of the room and the boards forming the temporary stage. By squeezing myself through it, I might grope my way across and come up at the other side, where I hoped to find a similar opening, or, failing that, I could return. After much difficulty, I managed to let myself down—though not without bruising my ribs, tearing my doublet and trunks, and losing my wig—and commenced my wanderings below, amidst a forest of timbers, etc. I was forced to feel my way on my hands and knees, and had not gone much more than a dozen paces in this manner before my forehead came into violent contact with one of the supports. As, with the exception of an occasional gleam of gaslight visible between the interstices of the planks, all was darkness, I repeated this bumping performance again and again, receiving the punishment on both sides of my unfortunate skull. The monotony of this frequently recurring proceeding was varied by my coming into collision with and overturning a large pot of paint, which had been left by one of the workmen. Sprawling over it, I got well besmeared with the creamy compound, and must have presented very much the appearance of a considerably over-painted African chief in a Tudor suit. The atmosphere was hot and stifling in the extreme—the room itself being crowded and ill-ventilated, and the footlights and those adjacent to me—the combustion and my recent exertions combined, I was in a perfect vapor bath. Nevertheless, I persevered, supported by the, to me, great issues at stake, and had reached what I judged to be the centre of the stage, when I heard a sharp click, a sudden pain shot through me, and, to my indescribable horror, my right hand, which I had expected to find not there, was seized as if in a vice. I attempted in vain to drag it away from the iron grasp detaining it, and at last summoned courage to feel with my other hand to ascertain, if possible, the nature of the dreadful creature in whose power I was. It appeared I was caught in a gigantic rat-trap, which, with feelings better imagined than described, I found was securely fastened to one of the supports. The pain was intense, whilst all my efforts to free myself with my disengaged hand were useless.

All this time my burlesque was proceeding overhead, every word of it being distinctly audible to me. It was going gloriously; and here was the author of it lying ignominiously caught in a rat-trap! The situation would have been ludicrous enough had it not been intensely painful. In a very low note of Timpkin's solo—and uncommonly well he sang it!—and yet how earnestly did I pray that it wouldn't be encored—my torture being thereby prolonged; though but a short time ago I would have shouted until I was hoarse to that end. But it was, and Timpkins—what maledictions I called down upon him!—went right through it again from the beginning. How every step of Brownlow's hornpipe thudded, as it were, on my excited brain. I knew Mr's terpsichorean abilities too well to hope for an instant that the audience would be denied a repetition of it; and though I could distinctly hear him puffing and blowing, and gasping for breath, the love of kudos sustained him, and once more did his nimble footsteps tread the rapid measure. Then how long and loud did they prolong the broadsword combat to melodramatic fiddling in the third scene! Would Timpkins never run him through, I thought.

Oh, if I only dared shout "Help!"—and I must certainly have done so but I not been perfectly sure that it would have produced a panic, with probably all its fearful results, among the audience, who would at once have jumped at the conclusion that the place was on fire. My play, too, was at stake—the work of weeks would have been ruined. And then what a state I was in, to be dragged out and gazed at by everybody, bedaubed with paint, begrimed with dust, with a bruise nearly as big as an egg on my forehead, in a motly garb soiled and torn, disheveled as to my locks, and with my hand in a rat-trap. A pretty spectacle, truly! Nevertheless, no, the piece was drawing to a conclusion, and I would bear it a little longer.

My senses seemed preternaturally acute. Faint as I was with pain, I heard, and, in my mind's eye, saw everything that was transpiring on the stage. There was Johnson, stuck at the very point I told him at the dress rehersal he would be—he never could get that line into his head. How I longed to give him the cue; but Dingle came to the rescue and filled up the pause, whilst Johnson got the word from the prompter.

The performance seemed to last for an age; but at last they came to the tag, and then the finale, consisting of a chorus and dance by the whole strength of the company. I wondered whether the property man would remember to light the red fire, which I had been so particular to have placed in readiness—no pun intended—at the wing before I went on. Yes; its fumes, assailing my nostrils, soon convinced me he had not forgotten me; for the orchestra was playing with might and main, and all the company were hard at it, dancing away as if for dear life. Every board seemed to rise and fall and creak under their united tread, thumping at my head as if ten thousand demons were holding a Terpsichorean orgie above me. Cheering, clapping of hands, and shouts of "Encore, encore!" filled the air as the curtain descended. A perfect Babel of voices, and up went the curtain again, and once more those horrible demons performed their infernal saraband. Oh, heavens! would they cease! And then my head began to swim as shouts of "Author, author!" resounded in my ears, and I heard footsteps run from side to side, and Timpkins calling, "Where is he?" I heard no more—exhausted nature could hold out no longer, and, giving one long-pent-up cry of agony, I fainted.

When I came to myself, I was lying on the stage, surrounded by the whole company, my head supported by Timpkins, who was bathing my forehead and trying to pour brandy down my throat at the same time; my neck bared, and the diabolus instrument of torture which had caused me so much suffering lying at my side. A medical man, one of the audience, was bending over me, and after I had taken a sip of the brandy, pronounced that I should soon be all right. My hand, which was bleeding where it cut to the bone, was next attended to and scientifically bound up; but the marks of some of those terrible iron teeth are visible at this very moment.

It appeared that my compatriots were so much absorbed in the performance as to miss me until I was called for, when, as everyone was hunting to congratulate me and push me before the curtain, my cry gave them information as to my whereabouts. Immediately all hands were at work pulling up the centre of the stage, and I was discovered by Johnson, the prompter, remembered seeing me disappear under the boards; but somebody requiring a prompt at the moment, my unaccountable movement went out of his head, and he only thought of it again when I was wanting. The trap had been placed where I had unfortunately lighted upon it, by one of the carpenters, who thirsted for vengeance on a rat that, in his absence, had eaten a portion of his dinner a few days before.

But all's well that ends well," and "Good Queen Bess" was considered so successful that a second performance of it was given shortly after, when the audience, to make amends for my previous disappointment, bestowed upon me the honor I so longed for, and summoned me before the curtain, "to receive," in journalistic phraseology, "an ovation."

MEMOIRS OF A MIRROR.

EDITED FOR THE NEW YORK CLIPPER,
BY B. U. GUDSUG.

I am only a mirror, and a poor scratched-up one at that, but nevertheless I wish to give my memoirs to the public; for I have seen many things during the ten years that I have graced the mantel of a private room in a down-town restaurant. Do not fear, ladies; I will say nothing which may compromise you or shock the ear of the most fastidious. To live ten years in a private room of a restaurant may seem preposterous, but it is nevertheless true.

I am wrinkled like an old woman of ninety, but I owe those wrinkles to the hands which have traced them by writing their names with the aid of their pretty diamonds. And how many names? William, James, Julia, Mary, Horace, Anna, Jane, Henry, Jules, Carrie, Ernestine, Augustus, Pauline. A true calendar. Let me tell you a little that I have seen of some of them.

HENRY AND CARRIE.

One was twenty-eight and the other eighteen. "They met by chance the usual way."

Henry had met Carrie on her way home from the factory. It was raining, he offered his umbrella, which she accepted. The next day he offered her a half dozen fried or steamed, which she did not refuse. And it was in this room that they entered arm-in-arm. How quickly did they close the door that they might taste a kiss.

"Do you really love me, Henry?"

"How can you doubt it, Carrie, dear?"

The oysters were brought in. Then followed other things, ending with inevitable champagne.

"I will love you for life, Carrie."

"So will I, Henry."

Here followed the sweetest of desserts.

"I cannot leave this room without engraving my name upon this mirror, near that of my darling Henry."

"You are right, pet—let us perpetuate the souvenir of our first love, which in years to come we may have the pleasure of seeing on this glass."

"In many years to come."

"Yes, very many, my baby."

And two more names were added to my numerous collection.

Three months later I saw the loving couple once more.

"I assure you, Henry, that last night I was not at home when you called."

"But I know that you were, and that hideous Horace was with you."

"No jealous scene now, if you please."

"Go to the man you love."

"I can act as I please, for you must know this is a free country."

"Damn the day I first met you."

"What are you doing?"

"Erasing the name I was stupid enough to place near your own."

"Then erase mine—for luck."

"Good-bye."

"Farewell."

Now, what was the use of adding another wrinkle to my face?

PAULINE AND CHARLES.

Pauline, one of the beauties of the *corps de ballet*. Charles, an old gentleman with more money than brains.

"What is the matter, Pauline?"

"I would really wish to be able to write my name upon this mirror; let me have your diamond ring a minute, just to trace our two names together."

"After supper you can do it."

"No, I want it now."

"I cannot get it off my finger."

"Well, I cannot sup until I have written down our names."

"Please wait a while, my pet."

"Then good evening."

"Well, here it is—do not use it too roughly."

The supper lasted an hour or more, wines were freely served, the ring looked very well on Miss Pauline's finger, and I would wager an eagle to a canary bird that Charles never wore that ring again.

HORACE AND JULIA.

Julia—"What excuse did you make to your wife, which enables you to dine with me to-day?"

Horace—"The same old story—very important business calls me out of the city for forty-eight hours. *Important business* is a great blessing to us poor married fools."

"I have seen a photograph of your wife—she is young and pretty. Why do you deceive her?"

"No, style, my pet, no style; but drop the subject, if you please."

"Yes, my old darling."

"What are you doing there?"

"Writing your name upon this mirror."

"Do not put my name upon that mirror."

"Only your given name, Horace."

"I must forgive your folly."

"How many R. U. in Horace?"

"As many as you please, since *you are* now mine."

"I will forget you in this time if you faithfully promise that you will never do so any more."

WILLIAM AND CONSTANCE.

"You look sad, Constance."

"Remorse, William, remorse."

"Why do you remember your husband? Ah! if you deceived your lover, then it were really wrong."

"Then I do not do wrong."

"Of course not."

"But should he happen to ——"

"Did you not tell me he had left the city on important business, and would be gone a day or more?"

"Yes; I am free for forty-eight hours. But then, William, cannot I say 'Constance, where is your Constancy?'"

I do not speak of that, but let us take the best advantage of our forty-eight hours."

"Oh! look here!"

"What, my pet?"

"Look at all those names traced upon this mirror."

"That is always done by lovers."

"You know this because you have been here with other women."

"Oh, no! my dear, I simply read of it in books."

"I will read over these names, and if yours be among them, look out. What is this? my husband's name beside that of some Julia, and the same hand has written both. Oh! if it were he who ——?"

"You should not complain."

"I can and will him, but I do not wish to be deceived, and he is too old and ugly for such tricks not to cost him hugely."

WILLIAM WILSON.

This gentleman deserves a place in my memoirs. He has seen better days and spent a fortune with the sex. He is now a clerk on a salary. He comes here very seldom now. His dinner is a cheap one, yet he lingers hours over it. He always reads over the names upon my face, many of which he has traced himself.

"Mary cost me six thousand dollars in four months, and decieved me with a cab-driver. Lucille took my last diamond, because she came the poisoning game. I fought two duels for Mollie. Victoria had me brought up for breach of promise. Minerva —" and so on, ad nauseam, through logic.

As the nine o'clock bell strikes he rises from the table, and casting a lone, sorrowful look upon all around him, heaves a sigh and leaves the room. Does he regret his women or his money? Men are such fools.

YE SLANG VOCABULARY.

ABRIDGED AND INTERPRETED FOR THE NEW YORK CLIPPER,
BY GEORGE SKERRETT.

Give Me Away.—If this sentence were accepted in a literal sense, it would imply making a present of oneself; but in the common slang acceptation of the term it means to inform on, to prove treacherous, a violation of friendship or an infringement of faith.

Bounce Him.—This expression is in continual use by the literate as well as the illiterate. It means to discharge from employment, to lift from power; or, as the modern recognized phrase has it, to "put a flea in his ear."

The Brooklyn Boys.—This means to produce that peculiar and abnormal condition of the brain incidental to the prolonged and promiscuous indulgence in intoxicating liquors—in which your mind is disturbed by the most grotesque spasmodic visions of snakes and other reptiles, kerosene lamps, Kehoe's clubs, and flying axe-handles.

Chin Music.—This means talk, twaddle, vernacular. Too much chin-music means too much talk, too much to say, a superabundance of gas, wordy, cheeky, garrulous ——.

Light Paper.—This is used to express a party's want of weight of character, lack of principle or tenacity of purpose. A satirical commentary upon a man's character or efficiency.

Tumble to It.—To become convinced of it, to realize a fact, to see through deception.

Drop On It.—A polite request to desist in the prosecution of anything.

Sugar.—Money, stamps or collateral.

Buckle.—A distinctive condition of the cerebral organization, the Brooklyn boys on a modified scale, a miniature edition of the jim-jams.

Still.—This word is used to express an old drunk. For instance, a man who is walking off a still is one who would probably walk two or three miles to dispute to the effects of a night's debauch.

Scoop.—Generally used in the sense of scoop it in, which means take it in, accept it, procure it, get away with it.

Steer.—Indicates the direction of a man's movements. "Which way are you steering? means Which way are you traveling? Or it may be used in another sense: to give a man a steer is synonymous with giving him a lift, to help him on, to put him on a good thing, to render him a pecuniary benefit. Or, *vice versa*, a man may be steered in a vicious sense to crime, reprobation, etc.

To Weaken.—To give palpable indications of an approaching diminution of stamina, to cave in, to give up the ship, a lack of nerve or a want of grit.

Piping Her Off.—To watch her, to ogle her, to keep your eye on her, to take cognizance of a party. To pipe it off means to follow a thing up.

Give it Out.—This is equivalent to publishing a fact, informing of, to record, to deal in, to assert.

Cheese It.—To drop on it, a mild expostulation with a tormentor. To stop it, to finish it, to desist in it.

Lost Their Pull.—This means to lack of influence, generally used in a political sense. You lose your pull when a change of administration takes place. To bounce. The expression means death to sinecures.

Well Fixed.—To have a competency; to be independent in a financial way, or secure in a position; to be fixed is also to be armed for a conflict; to carry a brace or a brick; ready for a muss or a broil.

Commission Business.—This means to steal all you can.

Bang Up.—First-class, A No. 1, stylish, gotten up to order, red hot, nonpareil.

The Cheek of a Stage-horse.—This time-honored expression, which has lifted the equine quadruped into a lasting immortality, when literally defined means an order of effrontery of the most extraordinary magnitude, a character of self-possession and assurance of the most exalted latitude.

ANECDOTE OF CHARLOTTE CUSHMAN.—Some years ago Charlotte took an engagement at Troy; arrived at the last rehearsal of her Meg Merrilies, and noticing little of the locality of the theatre that one trip, she naturally knew very little of it at night. The rain came down in slanting lines." It was pitchy dark. The back door of the theatre was, of course, up a muddy alley. The building wasn't three blocks away from Charlotte's hotel. A carriage was an unnecessary piece of extravavance. So she piled on a woollen tippet, her old maid held up an umbrella, the tragic muse bore a pet Scotch poodle, and the trio headed for that theatrical back door. The orchestra was "rung in." First music played. *No Charlotte.* All down to begin. Two supes sent out to lay a carpet to keep the audience easy; anything to amuse em. *No Charlotte.* Skirmishing parties were sent out, and along about 9 o'clock the picnickers were found half-way to Lansingburg, on the plank road. Charlotte didn't need any making up that night, and the Scotch poodle had the bronchitis for six months after.

"I'M ONE OF YOU," OR THE DRUMMERS' ASSOCIATION.

WRITTEN FOR THE NEW YORK CLIPPER,
BY GEO. I. BARCLAY.

I was returning from a tour of the Western States, when chance and the Pennsylvania Railroad introduced me to Fay Montgomery, the handsome conductor of that line, and one of the best-hearted men that ever shouted—"All your tickets, please."

"Been West, young man?" asked Fay, as he flourishingly "punched" my ticket. A few commonplaces were exchanged between us, and after we left Lancaster, the city of beer, he came and sat down in the vacant seat beside me.

Now, Montgomery was "weak" on anecdotes, as I afterwards discovered, and would patiently listen to one or relate one himself, and it was not long before he drifted into the following:

"Do you know Si Jones? He used to be with Hood, Bonbright & Co., the well-known dry-goods men of Philadelphia. Running a 'shop' of his own in San Francisco now, I believe. A lively 'rooster' is Si, and one of the most unmerciful practical jokers I have ever met. One day young Greenebaum entered the store of H. B. & Co., and in a manner highly elated informed Jones that he had obtained the 'posish' of 'drummer' for a firm, and intended to start for Chicago the following night.

"Jones, you're just the man to 'post' me—to give me some valuable hints and advice."

"Greeney," says Jones, "you should first join our society."

"What society do you refer to?"

"Why, the 'Unquenchable Drummers,' of course. Travel over any road in the U. S. *free*, if you're one of us."

"You don't say so! What's the initiation fee?"

"Only ten dollars."

"Is that all! Propose me, won't you? Where do you meet, and when?"

"Well," says Si, slowly, "you see we are a little high-toned—don't take in every 'Drummer,' but as I am president, I guess we can work you up. We meet at the residences of the members. This is our meeting night, and, as it happens to be at my house, I guess we can fix things for you."

"Jonesey, I shall never forget this of you."

"My dear boy, I *know* you won't. Be there at eight o'clock, sharp!"

And Jones went round and "woke up" the boys with a whisper—"Fun!" By seven P. M. all was in readiness. At eight, sharp, the door-bell rang, and Jonesey, dressed in outlandish costume, and wearing a huge false face, answered it.

"Whose hand rang out that peal on the night air?" asked Si, with assumed voice and solemn manner.

"It's I, Greenebaum, and I wish to see your president. I—I want to join the Unquenchables."

"Stranger from the outer world, enter!"

Greenebaum entered, the door was shut, and in a moment he was blindfolded, and his hands tied behind him. Before he reached the parlor Jones tripped him, and he fell heavily. Regaining his feet, he said in a tremulous voice:

"Gentlemen, *please* go easy with me; aint used to this joining of secret societies, and the least thing makes me nervous."

"First degree!" called out the president, and from a deep voice came the words, "Question the stranger from the outer world, and let him remember that the least hesitation in speaking the truth will bring with it instant punishment. Prepare the knife above his head!"

The president then put the following questions:

PRESIDENT.—"Have you ever allowed a man to tell you he did'nt want anything, without forcing him to purchase before you left?"

G (Hesitatingly).—"Yes, once or twice."

PRESIDENT.—"Miserable sinner from the outer world, sit! [Greenebaum was forced into a chair.] Now, sir, have you not cheated your employer by putting down various items—dollars and cents—in your miscellaneous as current and necessary expenses?"

G.—"No; that is—yes."

At this moment one of the boys pulled the chair from under "Greeney," who came down upon the floor with a most unpleasant rapidity and amid terrific and deafening yells. Scarcely able to speak, the victim at last managed to say, "Oh, my! *please* don't!"

And now came the degrees. The boys placed Greenebaum into all sorts of awkward and decidedly unpleasant positions. One stood him on his head, put pieces of ice down his back, tossed him in a blanket, stripped him of his clothing, and at last came the awful command—

"Now *hang* the stranger from the outer world; and if at the expiration of ten minutes there is life in him, cut him down. *He will then be one of us!*"

They put a rope around his neck, and he struggled manfully, and said: "Gentlemen, I've changed my mind; I don't want to be one of you."

Here one of the members interposed in behalf of the trembling victim, and asserted that their initiation allowed the omission of the "hanging degree," where the stranger was of a nervous temperament. So they untied Greeney's hands, took the bandage from off his eyes—having first put out all the lights—and made him sign the constitution; after which they gave him the "traveler's sign," which was as follows—

Place the little finger and thumb of the right hand against the lower part of your nose, causing the three middle fingers to stand perpendicularly. Then say to all conductors, with your fingers still in that position, "Sic temper," and you will be passed "dead head" on all the roads.

GREENEY TRIES IT.

Next evening, Mr. Jones went to the West Philadelphia depot, and purchased a ticket for Pittsburgh, with the $10—Greenebaum's initiation fee. This done, he sought for my friend Montgomery, the conductor, with whom he was well acquainted, and to whom he briefly related the events of the previous night, and gave a full description of Greeney. Perceiving by the London papers that you have become the lessee of Drury Lane, I embrace the earliest opportunity of soliciting for my daughter an engagement under your management for the juvenile tragedy and comedy. By taking into consideration my request, you would confer an obligation on your old friend.

Very truly and respectfully, JOHN BARNES.

Mrs. Barnes desires her kindest remembrances.

MR. MACREADY'S REPLY.

5 CLARENCE TERRACE, REGENT'S PARK,
LONDON, June 14, 1841.

MY DEAR SIR.—To your letter duly received last Summer, I returned a considerate and rather long answer, giving you my opinion on the best course you could take.

In reply to yours of May 13, I must briefly state that I can make no engagement even of minor importance *without a knowledge of the qualifications of the party.* If you come to England I shall be most happy to see Miss Barnes, to hear her, and judge for my own judgment of her powers. I shall be too HAPPY to find her competent to take an engagement for characters of importance in Drury Lane Theatre, and on finding her so, to give her an engagement that shall be in my power to secure her success and advancement. This is the most I can do, and I hope your own good sense will see that no man in common prudence could do more. The risk of the voyage and the chance of approval you must alone encounter.

There is *plenty of room* for youthful talent, but I must judge of it myself before I can undertake to bid for it. There can be no favor in such matters. With kind regards to Mrs. Barnes, I am always, my dear sir, most faithfully and cordially yours,

J. BARNES, Esq. W. C. MACREADY.

FRENCH MOTHERS.—A more natural fashion, and one to be encouraged by all means, is gaining ground, that of mothers suckling their children. The fact that the Princess Czartoryska, daughter of the Duke de Nemours, is so rearing her son and their contributes not a little to the progress of the duty. Parisian mothers send their little ones into the country to be nursed, and the infant mortality, sixty-eight per cent., attests the efficacy of quieting-powders; if the baby survives the neglect of infancy it is brought home, and after a few years' rest is sent to a boarding-school, where the youth, if a girl, remains till she is ordered to prepare for matrimony, or the son withdrawn to learn a profession or trade. On the whole, households are secured much tranquility. After providing according to custom for her babies, mamma generally turns her affections on scented poodles or shivering Havannahs.

IMPORTANT CORRECTION.—An obituary of a man who hadn't passed in his checks was lately published in a Kentucky paper. Upon reading it the deceased sent the following correction: "Sir, i not i s a few errors in the obituary of myself which appeered in your paper of last wensday, i was born in greenup co, not caldwell, and my retiremeant from bisnes in 1869 was not owin to ill helth, but tu a little truble i had in connection with a horse, and the cors of my deth was not small pox, pleas make correctsons for wich i enclose 50 cents."

A REMINISCENCE OF THE LATE MR. MACREADY.

The following letters, copies of which have kindly been placed in our possession by H. N. D., may prove of interest to our readers as indicative of the care and judgment that Mr. Macready exercised as a manager:

Correspondence between Mr. Macready and Mr. Barnes (the long-popular comedian of the old Park Theatre, New York) relative to an application for an engagement of the latter's daughter (afterwards Mrs. Edmond S. Conner) at the London:

LETTER OF MR. BARNES.

NEW YORK, May 13, 1841.

TO WILLIAM MCCREADY, ESQ., DEAR SIR.—In writing myself of the remembrance of an acquaintance of many years' standing, I wrote to you last summer by the British Queen, and having received no reply, I naturally concluded that my letter never reached you. Relying upon your judgment and good feeling, I requested your advice touching the prospects of my daughter Charlotte, a young lady of dramatic talent; and appearances seeming to have adopted the stage for her profession and has hitherto been successful. It is my wish to visit England once more, and at the same time to introduce my daughter. Perceiving by the London papers that you have become the lessee of Drury Lane, I embrace the earliest opportunity of soliciting for my daughter an engagement under your management for the juvenile tragedy and comedy. By taking into consideration my request, you would confer an obligation on your old friend.

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J. BARNES, Esq. W. C. MACREADY.

OUR GAMEBAG.

Golden Gleanings, Merry Thoughts, Wise Proverbs, Fun and Sentiment.

WOA! MULE.

WRITTEN FOR THE NEW YORK CLIPPER.

I aint much on mule-flesh, as can be plainly seen,
By jest plancin' in the barn-yard at the wan I got from Green;
Who, mind ye, is a dealer in that take-off on a horse—
And he come it over coz an' me in a way I can't indorse.
You see, we had some plowin' in ther corn-field for to do,
An' as we c'u'dn't borry a mule ennywhars to put it through,
Thought we'd go to market to see ef we c'u'd meet
With a animile that suited ennywhars along ther street.
An' we come across this Green, who "had our mule right thar,
As sound as ebny dollard, gents, an' as tough as ebny B'ar;"
I wanted Green to understand that he had no *greenies* here,
So short that mule was teched with ther scratches in ther ear.
He sort o' laffed at this, an' sed that I was wrong.
An' that I had a barg'in, so to take ther mule along.
But Cuzzin Ike know'd sumthin' about mule-flesh, on thea sly,
An' sed that mule was sprung on ther left ov his right eye.
I thort ther was a ring-bone marked plainly on his neck,
But Green swore thar wasn't nope, so we writ him out a check
For ten hundred and fifty, an' took ther mule right home,
A-braggin' as we went along, "You bet that mule is some!"
Wal, we plowed with him a week, when his right hind leg brok out,
And then comga whoppin' swellin', that looked to me like *gout.*
But a n'abor told us no, 'twarn't *that* he was a havin',
'Twas sumthin' a durn sight wus': he reckoned it was *spavin.*
Wal, we made him limp along, 'till he got jest two days older,
When ther hide all gev' away on ther top part or his sholeder.
I didn't go to cussin', tho' I did feel mighty mean,
But Cuzzin Ike did 'nough for both in d—n—g that d—n Green!
That's the how it come about, as I've jest now told,
An' I own in buyin' that 'ar mule, coz, an' me got sold.
But whar's ther use in cussin' if all things don't jest fit?
You can't sometimes, gen'rally, always tell exactly, from whar you sit!

CONUNDRUMS.

WHAT grows less tired the more it works? A carriage-wheel.

WHY does a donkey prefer thistles to corn? Because he's an ass.

WHY is love at first sight like a seal? Because it makes an impression.

WHY are bricklayers' laborers eccentric beings? Because they are *hod* men.

WHAT is the most wonderful acrobatic feat? For a man to revolve in his mind.

WHY is a fat man in stays like a spendthrift? Because he is wasting his

NEW PLAYS IN LONDON AND PARIS.

"THE FATE OF EUGENE ARAM."

A poetic romantic drama, by Mr. W. G. Wills, entitled as above, was produced at the Lyceum, London, Eng., April 19, and is thus spoken of by the critic of *The Sunday Times*:

"Casting on one side all that belongs to the murder, the author begins his story fourteen years after it has been committed. Whatever movement the play possesses belongs to the second act. Act first is an idyl and act three a death scene. Between these comes the plot of the story. A dozen hours only are occupied in the action, and the scene never extends beyond the vicarage at Knaresboro' and the adjoining churchyard. At the outset Jowell, gardener to Parson Meadows, is gathering flowers for the bridal bouquet of Ruth Meadows, who, the following morning, is to marry Eugene Aram, the parish schoolmaster. A stranger appears and, under pretense of undertaking geological investigations, not then greatly in vogue, borrows the spade and pickaxe of the gardener. Parson Meadows is himself a geologist, and though his opinion of the sagacity of a man who is going to seek fossils in St. Robert's Cave is not high, his interest is sufficient to make him proffer the stranger a shelter not elsewhere to be had. Ruth and Eugene Aram come on the stage, and the latter gives his love a bouquet of flowers he has gathered. A sweet chirp of love follows as Ruth babbles artlessly to her husband that is to be. Not wholly happy or void of fear is she, however. A shadow of mistrust darkens her future. The strange melancholy of her husband, what can it mean? She has before asked him, and speaks to him again with the same result as heretofore, to find her question evaded. What matters it? With a sigh, nevertheless, she turns to talk of brighter subjects. Arm-in-arm they stroll towards the church, from which comes the sound of a choral, executed by children. Evening has drawn on, and the second act opens on the domestic sanctuary of the vicarage. Ruth, with a light step, is attending to household duties, and Eugene, whose soul is sadly tormented, is making a futile effort to play chess. An address from the villagers to Aram is read, couched in language so strong that the schoolmaster, struck with the irony of the situation, withdraws humbly from the room. Parson Meadows retires into the library, and Ruth is alone. A stranger enters, the same to whom the vicar had given an invitation. He has a brief tete-a-tete with Ruth, in the course of which, hearing the name of her betrothed, he says that he knew something of his early life. With little pressure he speaks of an early love of Eugene Aram, which had exercised a powerful influence over him. His language is such that Ruth has a strong prejudice against him, though she cannot resist a feeling of resentment against her lover. When she is left alone, through the vicar taking his guest to have supper in another apartment, she feels her unhappiness so deeply that she takes from her bosom the flowers Eugene has given her and flings them on the ground. Her lover enters, and, marching to the harpsichord (it is, in fact, a grand piano), sings a song about constancy that makes Ruth penitently pick up the bouquet. Afterwards something more like a confidence than has previously been experienced by the lovers arrives. Eugene, impressed upon the subject of 'that other woman,' admits that there was such. Ruth, reassured in part, dries her tears. But who, demands Aram on his part, is his traducer? That question is unpleasantly settled, when he hears the voice of the stranger and recognizes that of Houseman. He nerves himself at once for the encounter he is sure will follow. Houseman asks for a private interview with him. This first request is granted—a second, a request for money contains a menace and it is refused. Houseman threatens, bullies and coaxes in vain. His adversary, firm as a rock, will give nothing, concede nothing. Once, when the threats are carried too far, the light of murder comes into his face, and Houseman, cowed and seeing he has gone too far, draws back. While the dispute is raging, the door opens and the vicar enters. At once the voice of Aram changes. He is firm now in protest, not stern in threat. Thoroughly master of the situation is he, and Houseman cannot but admire the indomitable character of his adversary. In the moment, however, when the danger seems almost past and victory is apparently in his hands, a blow comes he cannot resist. The explorations of Houseman in the cave have attracted attention. Jowell, surmising, but too accurately that the stranger was digging for money, had followed, and comes upon the corpse of the buried victim. The remains he has brought to the vicarage, and they are even now in the garden. Sudden and complete is indeed the change. He, so brave in presence of human adversaries, is cowed and broken at the thought of seeing those few dolorous vestiges of his crimes. Vainly he strives to fortify himself. His hand shakes, his cheek blanches. Fear and confusion are in every line of his face, and the tones of his voice sound strange even to himself. Distracted and despairing he goes to pass through the fearful ordeal he is compelled to undergo. When at the close of the second act he staggers from the room, the end is reached. The man is killed and will never again raise his head. The third act shows him in the churchyard, whither he has betaken himself upon issuing from the dreaded interview. He has a short, wild conversation with Houseman, whom his words affright. The skies above are leaden and his confession to Heaven passes unheard and unheeded. Maddening and dying, he throws himself at the foot of the cross, where he is found by Ruth, who has wandered forth in search of him. A long scene of confession and pardon follows, and the beaten and baffled wretch, accepting with a ray of hope the absolution of Ruth, as implying that of Heaven, dies not wholly uncheered in her arms. In his treatment of the subject Mr. Wills evinces power of an uncommon kind, which allies the play to the tragic drama of ancient times. When it is added, moreover, that fresh graces of poetry bestrew abundantly the theme, it is shown that the play is no common work. Why choose, then, a subject, it may be asked, which, while it has scarcely a shred of connection with the piece, gives it dishonoring and compromising associations? There is no more reason for calling the play by the name of Eugene Aram than that of Lord Audley, or Wainwright, or any other criminal. It is probable that the success Mr. Henry Irving (who plays the title role) has had in his recitation of Hood's poem has been the cause of this name being chosen. There is much difference, however, between a short poem concerning the discovery of Eugene Aram and a drama of which he is a hero. Our verdict upon the play, accordingly, is that fresh, original, and powerful as is the treatment, the subject is a mistake. In the character of the hero Mr. Irving gives a piece of acting quite unrivaled on the English stage."

"LA BELLE ET LA BETE."

A two-act piece with this hackneyed title was produced at the Theatre de la Renaissance, Paris, April 12, followed by a drama in three acts, called "Jane." These novelties are both founded upon the usual complications brought into fashion by Dumas fils, and a slight sketch of the plot of each will give the reader an idea of the style of comedy in which the Parisians delight. Laura, a lady of handsome appearance but equivocal reputation, is in love with a talented newspaper writer, Jean Raymond, who, through defending her tottering character in print, has fought a duel and has been wounded. A grand entertainment takes place in honor of his recovery, and Break, a horse-dealer, pays court to that of Laura, a jealous of Jean. We can now pass over one act, entirely taken up by long speeches and senseless tirades on the eternal marriage question, and hasten to the catastrophe. Laura and Jean have been living together in the country, and their happiness seems complete, when Break shows his Mephistophelian countenance in the Arcadian paradise, and after a short stay so entangles Laura in his meshes that, disgusted with herself, she cuts short the story by taking poison. Infidelity again forms the subject of "Jane," and the first act takes us to the heart of the plot, by showing how Jane confesses her fault to her husband Albert, avowing that Valentin, an intimate friend of the family, is the seducer. Valentin, in the midst of a bachelor party, is provoked to a duel by the outraged husband; and in the third act we see Albert and Jane together, as he is convinced that she is little to blame. Jane determines to save her husband's life, as he has never handled a pistol, while Valentin is a splendid shot. She visits the libertine, who declares that he will either kill the husband, and so be rid of him entirely or he will never again raise his head. The third act shows him in the churchyard, whither he has betaken himself upon issuing from the dreaded interview. He has a short, wild conversation with Houseman, whom his words affright. The skies above are leaden and his confession to Heaven passes unheard and unheeded. Maddening and dying, he throws himself at the foot of the cross, where he is found by Ruth, who has wandered forth in search of him. A long scene of confession and pardon follows, and the beaten and baffled wretch, accepting with a ray of hope the absolution of Ruth, as implying that of Heaven, dies not wholly uncheered in her arms. In his treatment of the subject Mr. Wills evinces power of an uncommon kind, which allies the play to the tragic drama of ancient times. When it is added, moreover, that fresh graces of poetry bestrew abundantly the theme, it is shown that the play is no common work. Why choose, then, a subject, it may be asked, which, while it has scarcely a shred of connection with the piece, gives it dishonoring and compromising associations? There is no more reason for calling the play by the name of Eugene Aram than that of Lord Audley, or Wainwright, or any other criminal. It is probable that the success Mr. Henry Irving (who plays the title role) has had in his recitation of Hood's poem has been the cause of this name being chosen. There is much difference, however, between a short poem concerning the discovery of Eugene Aram and a drama of which he is a hero. Our verdict upon the play, accordingly, is that fresh, original, and powerful as is the treatment, the subject is a mistake. In the character of the hero Mr. Irving gives a piece of acting quite unrivaled on the English stage."

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"MA COUSINE,"

a well-written comedy, with an ingenious plot, was presented at the Vaudeville, Paris, recently. The story is as follows: Colombier is married to Mathilde, whose cousin Arthur is an intimate friend of the new and happy household. Colombier has been a fearful rake, and receiving a note asking him for £400 in exchange for a certain bundle of old love-letters, which, in case of refusal, his amiable female correspondent threatens to show to Mathilde, does not hesitate a moment, but, intrusting the secret and the money to Arthur, bids him set off at once and negotiate for the purchase of the compromising epistles. Arthur, devoted to the interests of his cousin, and wishing to spare her any sorrow, starts at once, but misses the train, and arrives at his destination just in time to hear that the revengeful woman has started off to Colombier's house, determined to create a scandal. Arthur hurries back, and while he is concerting with Colombier as to the mode of averting the inevitable catastrophe, the sister of Colombier, Lucile, arrives from London. Colombier is out of the way when she enters, and Arthur, meeting her, takes her to be the writer of the threatening letter. This mistake leads up to a charming scene, sparkling with refreshing wit, while the dialogue is kept fully within the bounds of good taste. Lucile is bewitching, Arthur is gallant, and the conversation takes a different form; the two fall in love with each other, and everything winds up happily.

"LE ROI CANDAULE."

A page from the album of Parisian life, entitled as above, was brought out at the Palais Royal, Paris, France, during the week ending April 12. The scene, a cleverly built "set," represents that part of the lobby of a theatre known as the "back of the boxes," during the 1870 representation of a naughty opera bouffe, founded upon Bocaccio's tale—"King Candaule." This work is supposed to be a kind of "Timbale d'Argent," "The Silver Cap;" ladies dream of it, the principal incidents are only alluded to when the children are in bed, and husbands take stalls without saying a word to their wives. Two ladies are dying to go and see it, and each one visits the theatre accompanied by the husband of the other, both couples, of course, ignoring each other's presence. By an unlucky mistake they have both got the same box and meet face to face, each gentleman having on his arm the wife of his neighbor. There is also an old *paterfamilias* from the country, who brings his two innocent daughters to the play, and makes them leave the box whenever the dialogue becomes too suggestive for their unsophisticated ears. While waiting in the corridor they meet with a couple of elegant young fops, habitues of the stalls, and at the conclusion the horrified father seeks in vain for his truant offspring.

A REMEDY FOR A STOPPED-UP DOSE.—This is a fearful month for colds, and how to cure them is an important matter. A remedy for a "stopped-up nose" is given in the following dialogue: "Jodes." "What is it, Sbith?" "Such bordigs! So code ad dapp." "Yes, subbow by dose is stopped." "Sidgular! So is bide!" "Iddeed—quite a coldcidedce." "Tis so. Do you kdow eddy rebedy?" "I use caddle grease." "Id what badder?" "Rub id od by dose upod goidg to bed." "Thadk you—I'll try it od your recobbedatiod. Good bordig, Jodes." "Good bordig, Sbith." Exit Jones and Smith using their pocket handkerchiefs.

IN A RECENT murder case in Tennessee, the counsel for the prosecution spoke of the victim "lying wrapped in the soliloquy of his own blood."

GUPID'S FOIBLES, FOLLIES AND FANCIES.

SLANDER.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MISS KITTY ROWELL.

'Twas but a breath—
And yet a woman's fair name is wilted.
And friends once warm grew cold and stilted,
And life was worse than death.

One venomed word,
That struck its coward, poisoned blow
In craven whispers, hushed and low—
And yet the wide world heard.

'Twas but one whispered, one,
That muttered low for very shame,
That thing the slanderer dare not name,
Yet its work was done.

A hint so slight,
And yet so mighty in its power,
A human soul, in one short hour,
Lies crushed beneath its weight.

Baltimore, May 2, 1873.

MARRIAGE AND LONGEVITY.

Of all the relations which a man enters, marriage is that which exerts most influence on his mind and body, on his powers of study, on the development of his affections, and the bringing forth of all the hidden qualities of his character. The intellectual element in his nature, without the softening and humanizing effect of domestic love, might, at first sight, be expected to absorb the whole man, and render him a giant in mental achievements. Practically, it has, as a rule, no such effect. Few monks have distinguished themselves for original invention, for great thoughts, for an expansive philosophy, or for anything implying superiority in the qualities which raise one man above another. It is beneficial to the most active minds to have the current of thought occasionally broken in upon, and diverted from the channel of systematic investigation into the calm, sweet delights of home-life, of wife, of children, or playful sportiveness, which gives to man, in his period of greatest force, something of the careless frame of mind which gave freshness to his childhood. Marriage, therefore, should be regarded in general as a help to long life, and should be called in to a man's assistance as soon as he has completed, or nearly completed, his studies—we say nearly completed, because in many cases the companionship of a wife is of great service in directing and giving a higher aim to the intellectual force. Some are of the opinion that the contracting of marriage ought to be deferred till the fervor of passion is over, till youth has lost its bloom, till the companionship of women is rather desirable as a friendship than as a source of love. Aristotle thought that eighteen years for the woman and thirty-five for the man were the likeliest periods respectively to insure happiness in marriage; but the Spartans, whose institutions had been framed by one of the loftiest intellects ever concerned in the business of legislation, acted on a different principle, thinking that persons of nearly the same age would love each other more ardently, and harmonize better together. As a rule, early marriages are better than late ones, better for women, especially, all whose maternal duties are less exhausting to the constitution, more productive of health and beauty to the offspring, and of health and happiness to all around her, than at a later period of life. Tacitus observes that the ancient Germans, the most robust and warlike nation with which he was acquainted, eschewed early marriages; but, when he comes to explain what he means by the phrase, we find that he thinks it late enough to defer marriage to the age of twenty. Charles James Fox, who was perhaps as good a judge as Tacitus, brought into the House an act for fixing the majority of women at fifteen, and, in the speech with which he introduced it, put forward reasons which the country in general thought conclusive, though the Legislature did not. As one swallow does not make a summer, so neither is one example sufficient to serve as a basis for a general conclusion; yet it is worthy of remark, that one of the most extraordinary instances of longevity among women, recorded in Roman history, is that of Hilda, who died at the age of 115, and in her youth had been the mother of fifteen children.—*Chambers' Journal.*

A FAITHLESS WIFE ELOPES WITH HER PARAMOUR.

A few facts concerning the flight of a West End wife in company with her paramour were given in Friday morning's edition, but further investigation reveals some additional particulars of interest. It appears that the gay and festive Clousser has been acquainted with Mr. and Mrs. Duncan for some time, having boarded at the same place with them before they began keeping house, and entering their family as a boarder when they took possession of a tenement at No. 68½ Leverett street, last December. The wife first proposed keeping house, and it was doubtless done for the more convenient carrying on of her *liaison* with the married man, the loving couple finding the publicity of a boarding-house a hindrance to their billing and cooing. Be that as it may, from the time the housekeeping arrangement was inaugurated the other occupants of the house have had their suspicions that everything was not as it ought to be. Clousser has spent a good deal of his time in the house, especially when the husband was away from home. Thus matters continued till about five weeks ago, when Mr. Duncan intercepted a very loving and pathetic letter from Clousser to his wife, and he immediately gave the former just five minutes to get out of the house. From there Clousser went to live at No. 6 Wall street, but continued his visits to No. 68½ Leverett street in the absence of the husband. Mr. Duncan, it seems, saw nothing during the five weeks ending last Tuesday evening to especially arouse his suspicions of any improper, proceedings on the part of the pair. His son, Archie, eleven years of age, was taught to keep quiet relative to Clousser's visits, and if questioned in the matter not to betray the lie. Last Tuesday evening Mr. Duncan started out at an early hour to visit a friend at the Webster House, on Hanover street, and remained there till eleven o'clock. Hardly had he got out of his own house before Clousser, who had undoubtedly been made aware of the husband's movements by his faithless wife, entered, and soon after appeared with several bundles in his arms, which he carried to his room on Wall street. He soon returned to Mr. Duncan's and carried away a trunk to the same place. Meanwhile Mrs. Duncan arrayed herself and her boy in their best clothes, and soon after the disappearance of the trunk she left the house, accompanied by the child. On being intercepted by the gentleman who left the house, and who remarked that the proceedings on the part of the two were rather suspicious, Mrs. Duncan replied: "Oh, you needn't be afraid. Archie and I are going to spend the night with a friend." Clousser, during this time, had packed up his things, and together with Mrs. Duncan's trunks and bundles, had all conveyed by an express wagon to the Boston and Albany depot. He soon after appeared, and a few moments later Mrs. Duncan and child. They purchased two tickets for New York and went on their way rejoicing. Clousser is a short, thick-set man, with side-whiskers and moustache, and has recently worked in a paper store on Chauncy street at a salary of $9 per week. Last Tuesday, a few hours before he eloped, he received $20 from Mr. Duncan, who owed him that amount, and the former also got $120 worth of jewelry out of pawn and gave it to his wife. What other means this guilty pair have of continuing life's journey together does not appear. Mr. Duncan is thirty-seven years of age, and in the Summer is a "preserved provisions" manufacturer at Rechibucto, New Brunswick, and in Winter is employed as a book-keeper in this city. He is represented as being a kind and loving husband and good neighbor. He is very anxious to get his child back, but doesn't care a hair's breadth whether he ever again sets eyes on his wife or not.—*Boston* (Mass.) *Herald*, May 3.

AN ABDUCTION CASE.—This morning, at the Armory, Dave Cashen was brought up on remand, charged with perjury. Cashen is the rascal of the McLaughlin stripe who recently abducted a girl but 14 years of age from a happy home, and, procuring a license from the county clerk by committing perjury, in swearing she was 18 years of age, married her early last month. On the eve of the marriage ceremony, which was performed by Justice Banyon, Cashen took the deluded girl to a den of infamy. Since then the girl and her abductor have lived in a room over Justice Banyon's office, on State street. To-day Detectives Slayton and Gallagher produced him before the court, who held him in the ridiculously low bail of $500, which was furnished by a professional bailor and the rascal was set at liberty. The county clerk was present and testified to Cashen's perjury. The girl thus ruined for life is the daughter of an aged and very respectable widow, who had afforded her a fine education in one of the best seminaries in the Northwest. The girl is not only an accomplished musician, but is able to write and converse in several languages. The wretch Cashen was, two years ago, a boarder at her mother's residence, but, having been arrested and locked up in jail for some offense, was afterward forbidden to enter the house. Recently, however, he again endeavored to do so and was refused, but subsequently laid successful plans to accomplish his only desire—that of abducting the young girl. Cashen's record with the police is a bad one, and it is a pity that Justice Banyon's leniency admits of his being at large in the community.—*Chicago* (Ill.) *Evening Journal*, May 3.

THE MARRIAGE LAW IN MISSOURI.—A case of some interest regarding what constitutes marriage in its legal aspect has been decided on Friday by Judge Treat in St. Louis. The case was that of Mrs. Carrie Holabird against the Atlantic Mutual Life Insurance Company, which was recently decided in favor of the plaintiff in the United States Circuit Court. The defendant filed a motion for a new trial. The principal ground of the motion was that the Court erred in allowing the plaintiff to testify to the fact of the marriage ceremony before an authorized clergyman without the production at the same time of the clergyman's certificate of the marriage, or a certified copy thereof from the records of the county recorder. The judge decided the case by overruling the motion. His reasons for this were, substantially, that while a clergyman may neglect his duty in not keeping a record of the marriage, or sending a certified copy of the marriage certificate to the county recorder, his failure to do so does not invalidate the legality of the marriage ceremony or render the marriage unlawful, null, and void. The best evidence of the marriage is the direct testimony of those who were present when the contract was entered into, who, as sworn witnesses in the case, testify to the fact itself.

THE OLD STORY.—Annie Wren appeared before Deputy Mayor Hollingshead of Temperanceville, Pa., May 1, and made information against a young man named Michael Shehan for fornication and bastardy. She related the oft-repeated story, that being young and unsuspecting she had been misled by the promises of defendant to make her his wife, and had committed the indiscretion which caused her to be a mother before the marriage ceremony had been performed. Shehan was arrested and committed to jail for a bearing in default of $1,000 bail. During the afternoon his friends came forward and furnished the required bail and he was released. He has hitherto borne a good character, and it is but just to say that he professes to be innocent of the charge.

HIGH-CLASS VIOLINS.—There has just been sold, to a distinguished musical amateur in Scotland, a magnificent Cremona violin, known as the "Sancy Stradivarius," for the large sum of £350 cash—no exchanges. The date of this gem is 1713, and is of what is called amongst connoisseurs the large or grand Stradiuarius model of the great period. It is in perfect preservation, without crack or flaw, and possesses all the beauties in tone, wood, color and workmanship of this renowned and altogether unrivaled maker. The price obtained is supposed to be the highest ever paid in Scotland. Mr. Laurie, the seller of the relic, has also sold, amongst many other fine instruments which have passed through his hands during the past year, the celebrated Stradiuarius violin of the late Comte Cesar de Castelbarco, Milan, and that of the Comte Cessol of Nice, which is reckoned the finest Stradiuarius known. Both, however, were sold abroad, the former to a celebrated German artist, and the latter to an amateur in France.

BASEBALL.

BALTIMORE vs. RESOLUTE.
An Exciting Contest.

"Are you going out to Waverly to-day?" inquired a New York ball-tosser of another chap who favored the national game. "No, sir," was the response; "you don't catch me going to see no one-sided games this season." "Well, I'm going," replied the first speaker—"you don't know what may turn up nowadays in a baseball match." The latter speaker was correct in his statement; for the fact is, no one can tell when a game is going to be one-sided when two championship nines meet; and the uncertainty attendant upon the national game was never more strikingly illustrated than on the occasion of the first meeting of the Resolute and Baltimore nines in 1873, as we shall endeavor to show by our report. The time appointed was Tuesday, May 6, and on that day the Baltimore Club took the 2.30 train from Jersey City for Waverly, N. J., to play the Resolutes of Elizabeth on the Waverly Fair Grounds. The Resolute people, as before, failed to give due publicity to the match, no one knowing that the game was to take place until the close of the Mutual match on May 5, and in consequence not over one hundred people left town for the scene of the contest, numbers who did know of it failing to go, too, under the supposition that the Baltimores would walk over the course. The weather was fine, and the grounds were found to be in better order than on the day of the Resolute and Philadelphia contest. The Baltimores were out in their full strength, with Hastings and Craver on hand as substitutes; and, as it happened, both were wanted before the game was over, McVey and Hall both spraining their ankles in running the bases, the base bags being loose. Had it been Cummings who lamed himself, the Baltimores would have been whipped for want of a change pitcher. With Brainard at command for second-base player and change pitcher, it is surprising that the Baltimore managers do not strengthen this weakness of their nine.

The Resolutes presented a new nine, neither Wolters, D. Allison nor Swandel being in it; Clinton of the old Eckfords playing at third base, Fleet at short, Farrow as catcher, and Hugh Campbell as pitcher, with Nevins in the right field as "sub." Judging from the manner in which this team played in this game, the change made from the game with the Philadelphians is evidently an improvement, certainly as far as third base is concerned.

THE GAME.

Play was not called until 4 P. M., at which time Ferguson as umpire called for the strikers, and the Resolutes sent in Clinton at the bat. He opened with a high ball to right field, which Pike dropped; and as Carey followed this error by muffing a ball from Farrow's bat, two men had lives given them. By sharp play, however, Carey made up for his error by capturing Clinton at second base, and on Austin's hit to Radcliffe a fine double-play was made and the inning terminated. On the Baltimore side Force led off with a base hit; and after Austin had caught out Radcliffe, Pike had his base given him on called balls. By Hastings' hit to Laughlin, the latter had a chance given him for a double play; but, leaving Pike to escape, he threw to Mike Campbell so as to cross the striker, and as Mike sent the ball lively to Clinton at third base, Force was put out there in good style, the fine double play closing the innings. It was a sharp piece of fielding all round, and merited the applause it received.

In the next three innings' play neither party scored, the fielding being sharp on both sides, and the pitching troublesome on both batting nines. Carey made a base hit in the third inning, but he was left. In this inning McVey sprained his ankle at second base, and Hastings was called upon to fill the position, McVey being too lame to catch. In the fifth inning the Baltimores scored their first run, a safe hit by Hastings in front of the base giving him his first base, and Hall's single sending him home. It came in. It was not until the seventh inning that the Resolutes could even make a base hit, so troublesome did they find Cummings' pitching, but in the seventh inning Allison made a good hit, and as Nevins had a life given him by Hall, and Laughlin also made a base hit, Allison got home, Hastings failing to hold the ball thrown in at him from left-field by Yorke. This left the score at the close of the seventh inning at the remarkable figures of 1 to 1 only, and the excitement in regard to the doubtful issue of the contest began to get lively.

Thus far in the game the errors had been few and far between on both sides, but one mistake on each side that yielded a run having been committed. In the eighth inning Pike's muffing having changed the stand they had made, batted Cummings' pitching with telling effect, they scoring no less than five first-base hits and earning two runs. This left them in the van by a score of 3 to 1, and the Baltimores went into their eighth inning feeling rather anxious as to the ultimate result. Carey led off with an apparently safe ball, but it reached first base before he did, Hall hitting hard to the pitcher, though overrunning Mike, and Hall had a life given him. He, however, had to retire, from having sprained his foot, and Pike went in to run his bases for him. Mills then swung his bat in such a way as to allow the ball to strike it, and Pike ran for second; but the umpire properly recalled him, the ball being a *"dead foul,"* in which no base can be run or player put out. Mills then hit to Mike Campbell, and as Mike picked up the ball he touched his base and threw to Laughlin to cut off Pike, but "Lip" got in in good style and saved himself, Mills retiring—two out and "nary a run in." Things now looked critical, especially so when Yorke sent a high ball to Austin's district; this time, unfortunately for the Resolutes, Austin failed to hold the ball, and the costly error allowed Pike to reach his third easily, and risking the run he went for home base and reached it before Farrow could get the ball from Austin. This fine base-running by Pike saved the game, and after the run was scored Force and Radcliffe came to the rescue with base hits and the result was a score of 3 runs—none of which was earned, however. The totals now stood at 4 to 3, and the Baltimores felt easy. The Resolutes then went in for their last inning; and though Laughlin made a base hit, they were blanked, and, apparently losing heart, they allowed the Baltimores to add 4 runs to their last inning's score, the final result being a victory for the visitors by 8 to 3. Score:

RESOLUTE.	R.	IB.	PO.	A.	BALTIMORE.	R.	IB.	PO.	A.
Clinton, 3d b	1	1	3	1	Force, 3d b	0	3	1	4
Farrow, c	0	1	1	3	Radcliffe, s s	1	2	0	5
Austin, c f	0	1	2	0	Pike, r f	0	0	0	0
H. Campbell, p	0	1	0	0	Hastings, c	2	3	4	2
A. Allison, 1 f	1	2	1	0	Carey, 2d b	1	2	7	2
Nevins, r f	0	1	2	0	Hall, c f	0	2	1	0
Laughlin, 2d b	0	2	4	4	Mills, 1st b	0	0	14	0
Fleet, s s	0	0	0	4	York, 1 f	0	1	0	1
M. Campbell, 1st b	0	1	14	1	Cummings, p	0	1	0	0
Totals	3	8	27	13	Totals	4	11	27	14

Resolute	0	0	0	0	0	0	0	1	2	0—3
Baltimore	0	0	0	0	0	0	0	0	3	4—8

Runs earned—Resolute, 2; Baltimore, 1. First base by errors—Resolute, 5; Baltimore, 6. Total fielding errors—Resolute, 14; Baltimore, 11. Umpire—Mr. Ferguson of the Atlantic Club. Time—1h. 35m.

Of the play on the occasion on the Resolute side, the sharp fielding of Fleet and Clinton in their positions was especially noteworthy, and Laughlin played second base too in very good style. Mike Campbell did not play up to his usual high mark, though he did good service as usual. Farrow caught very well indeed, and Allison and Austin made good catches in the out field, Nevens also taking one ball well. In batting, Allison and Laughlin took the lead. On the part of the Baltimores, Force bore off the palm, both at the bat and in the field; Yorke marking his play with a fine catch, the ball being taken with the sun in his eyes. Radcliffe also played well in his position, as likewise did Mills and Carey. The umpiring was very good, as the time of the game shows; for the more strict the umpire is in observing the rules, the shorter the game.

ATLANTIC vs. BALTIMORE.

All the contestants in the championship arena have now played championship games; and out of the nine clubs which have played, but two have escaped defeat, viz., the newly organized Philadelphia Club nine and the Atlantics. The record of championship matches up to May 10, which we give below, will show how the clubs stand thus far in the race for the whip pennant of 1874. We place the winning clubs first:

APRIL

April 14, Washington vs. Maryland, at Baltimore...24 to 3
April 15, Washington vs. Maryland, at Washington..27 7
April 18, Baltimore vs. Washington, at Washington.. 7
April 21, Baltimore vs. Washington, at Baltimore...18 2
April 21, Philadelphia vs. Athletic, at Philadelphia..11 3
April 25, Philadelphia vs. Boston, at Boston.....8 5
April 26, Athletic vs. Baltimore, at Philadelphia....11
April 28, Philadelphia vs. Resolute, at Waverly.....23 5
April 30, Baltimore vs. Athletic, at Baltimore.....12 10

MAY.

May 1, Philadelphia vs. Baltimore, at Philadelphia..10 to 7
May 5, Baltimore vs. Mutual, at Brooklyn.....6 1
May 6, Baltimore vs. Resolute, at Waverly.....8 3
May 7, Atlantic vs. Baltimore, at Brooklyn.....6 3
May 7, Athletic vs. Washington, at Philadelphia....12 3
May 9, Philadelphia vs. Washington, at Washington.16 4

The summary of the above contests shows the following total results:

Clubs.	*Won.*	*Lost.*	*Clubs.*	*Won.*	*Lost.*
Philadelphia	5	0	Washington	2	1
Baltimore	5	3	Boston	0	1
Athletic	2	2	Mutual	0	1
Atlantic	1	0	Maryland	0	2

The first regular match of the season of 1873 played by the Atlantic Club was their championship game with the Baltimores, played on the Union Ground, Brooklyn, May 7. They had only played three games with field tens before, and therefore were placed at a great disadvantage compared with the Baltimores, who had played seven championship games, besides other contests. The Atlantics were unable to present their full nine, as Mills was not well enough to catch, and the Baltimores had to substitute Hastings and Craven for McVey and Hall. The substitutes on both sides were fully able to fill the positions assigned them, so there was no inequality on this account.

The odds in the betting were at the ratio of 100 to 35 on the Baltimore nine. The attendance on the occasion was not large, the patrons of the game, as in the case of the match at Waverly the day before, missing an exciting contest because they thought it would be one-sided. It is very probable that there will not be many one-sided games this season, on occasions when the Atlantic, Athletics, Boston, Baltimore, Philadelphia, Mutual and Resolute Clubs meet each other. Should any one of the above clubs, however, fail to come up to the mark in their earnest efforts to win in every match they play, they may depend upon incurring the penalty of having small attendances at their contests, as it is very evident that our city crowds are not going to be gathered except when an exciting contest is to be the attraction.

THE GAME.

Play was called at 3.30 P. M.—the regular hour at this season of the year—by Swandell of the Resolute Club, the Atlantics being sent to the bat. It was the intention of the Atlantics to have opened play with one run in the first inning, so as to have insured a score equal to that of their rivals the Mutuals, but Pearce led off with a ball too close to Radcliffe for safety, and he was thrown out, and Burdock's effort for a fair foul was too feeble for success, and as Boyd sent a ball to Craver's vicinity the result was a blank. Force opened play on the Baltimore side, and he sent a stinger to Pearce, but Dick was equal to the emergency, and Force thought he would sit down and rest a while. Radcliffe then hit a hot one to Britt, who, in his haste to get it to Dehlman in time, threw it wild, and Raddy had a life given him. Pike then hit a red-hot grounder to right field, easily earning his base, and by sharp base-running reached his second base. Hastings followed with a hot one to Ferguson, who, in his anxiety to get the ball over to first, followed Britt's example, and the wild throw let in Radcliffe and Pike, and gave Hastings a life and his second base. The next striker sent a high one to Remsen, and Hastings, having reached third, ran in on the catch. This ended the run-getting, as Craver was thrown out at first, the inning closing for three unearned runs. A bad beginning for the Atlantics, and as far as their opening play was concerned the odds against them in the betting looked about right. At this stage bets of 100 to 25 were offered with but few takers, fortunately for those who offered such odds. The contest now began in earnest, the Atlantics having an up-hill game to play from the start, and the result of this contest showed that it is just that style of game that their present nine is capable of playing.

In the second inning a fine hit by Ferguson led to a base being earned, and as he was assisted round by errors a run was scored, the Baltimores retiring without scoring. In the third inning Pearce showed the crowd how he used to play at short-field ten years ago, the veteran putting the side out, a sharp catch of a red-hot liner eliciting a round of applause; and in the fourth inning the Baltimores failed to score, the Atlantics supporting their pitcher admirably, as did the other side theirs. In the fifth inning the Atlantic punished Cummings to the tune of five base hits and two earned runs, Burdock batting very finely. This left the score equal, and the game now began to be deeply interesting. On the Baltimore side in this inning one run was obtained through a misplay by Ferguson, who was evidently too anxious as to the ultimate result to play with the required coolness of the captain of a nine; and but for Pearce's nerve and fine play, things might have been bad. This closed the fifth inning, with the totals at 4 to 3 in favor of Baltimore, and by this time the betting had materially changed, the odds now being at 100 to 75 on the Baltimores, with plenty of takers.

The sixth inning did not change the positions, and the Atlantics went into their seventh inning with one run to get to tie. By some good hits, and being assisted by loose fielding, especially behind the bat, the Atlantics added three runs to their score in this inning, and by sharp fielding disposed of the Baltimores for a blank, thus closing the seventh inning with a lead of 6 to 4. The Brooklyn nine now had the call in the betting, and the backers of the visiting nine began to look very serious. In the eighth inning the Atlantics failed to score, but Hastings managed to score a run for the Baltimores, which left the totals at 6 to 5. Now came the tug of war. The Atlantics went in to their ninth inning to increase their lead if possible, but they were put out in one-two-three order. It was now or never with the Baltimore nine, and they went into their last inning to get two runs to win or one to tie. Yorke made a good rallying hit for an earned base,

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Profession.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be enclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

LADIES' LIST.

Arnold, Lea
Arnold, Hattie
Antonio, Miss C.
Blitz, Mrs. Jerome
Ballor, Lizzie A.
Bertine, Lillie
Burton, Minnie
Bowers, Louisa
Clarke, Adelie
Conway, Ella
Clifton, May 3c.
Clinston Sisters
Combs, Jane
Dunbar, Julia A. (2)
Delmay, Lulu
Devere, Annie
Duane, Fannie
Du Mar, Mollie
Denike, Mattie
De Angelis, La Petite
Ellis, Ella
Emma, Mlle.
Freeman Sisters
Forrest, Mrs. A.
Field, Mrs. M.
Gimber, Mary
Granville, Gertie
Gregory, Mrs. 30c.
Gray, Minnie
Goodall, Rosa
Hindle, Annie
Herring, Fannie (2)
Howe Sisters 30c.
Hart, Nellie
Hunt, Ella 15c.
Herd, Belle
Lee, Miss F. K.
Lee, Rosa (3)
Lane, Jona
Lolla, Mlle.
Love, Ella
"Little Jessie"
Maddern, Miss M.
May, Dollie
Martin, Carrie E.
Osborn, Rose
Orton, Florence
Osbourne, Louise
Pierson, Lizzie D.
Preston, Edith
Palmer, Fanny A.
Poschel, Jenette
Quigley, Jennie
Rainforth, Minnie
Reynolds, Kittie V.
Rogers, Hattie (2)
Richards, Miss E.S.
Rignold, Jane
Rainforth, Lou
Russell, Millie
Richards, Pauline
St. Clair, Ada
Stanton, Mrs. H.
Stanley, Alice (2) 3c.
Steffanone, Paoli's
Scott, Jennie
Sheldon, Ella
Turnour, Millie
Troy, Cassie
Thornton, Mary
Tremont, Emily
Tiffany, Annie W.
Vernon, Mrs. D. S.
Worrell, Jennie
Wharton, Carrie
Watson, Mrs. A. E.
Woods, Carrie
Whitehall, Kittie
Woodruff, Mary (2)
Weston, Jennie
Williams, Lottie
West, Annie
Woodfield, Mrs. W. H.

GENTLEMEN'S LIST.

Anderson, Frank
Adams, Harry
Allen, Jr., C. G.
Atkins, George E.
Ashley, Steve W.
Ashton, J. B.
Atwood, Capt. J. B. (3)
Addamas, Tommy
Booker, Johnny 3c.
Blitz, Eugene
Berry, Jake
Batchelor, Wm. H
Brittingham, S. P.
Becker, Mr. Tony A.
Barnum, P. T.
Bell, Harry R.
Barton, Willy
Barry, Frank
Buckley, J. H.
Bowers, Harry (2)
Barnum, Henry
Berger Family
Blitz, Francis R.
Brown, W. C.
Burke, John M.
Bailey, Frank
Baisley, Gaston
Brigniol, Signor
Brown, Eddie
Burton, Clarence
Bowron, W. L.
Boyce, Charlie
Beck, Prof. Fred.
Clinton, Frank
Conan, Tim (2)
Calnan, Sam
Clapham, Harry
Connelly, P. E.
Cleveland, Chas.
Cantwell, W. C.
Clark, Geo. M.
Clark, John
Charles, Geo. W.
Clark, Kit
Connolly, Chas. M.
Conn, Ed.
Cortland Brothers
Clark, Jas. W.
Converse, Frank B.
Coaket
Davis, W. S.
Devere, Billy
Daley, Jas. E.
Dillon, Frank (2)
Dunbar, Bryon A.
Donaldson, Wash. H.
De Groat, C. P. (2)
Davenport Boys
Dr. Professor
Eunice, Wm.
Ferris, John
Faber, Professor
Fakir of Ishnu
Forbes, Charles
Fox, Wm. B.
Fox, Master Willie
Gayton, Frank
Gotthold, E. M. (2)
Goss, Nord
Gaylord, Willie
Gaylord, Low
Gray, E.
Gaggs, Harry
Gaylord, Joe
Griffiths, W. H.
Goshen, Peter
Gale, Walter
Gregory, A. M. (2)
Gilbert, W. (comedian)
Hardie, Jas. M.
Hanley, M. W.
Hall, E. M. (2)
Hurdle, Harry
Hoffman, G. (2)
Howard, H. T.
Hodge, Thos. H.
Howard, James
Haverly, J.
Huntley, W. A.
Hicks, Chas. H.
Japanese Tommy
Jones, Samuel
Kurtz, Charlie
Kehoe, Sim. D.
Kelly, John
Kelly, Henry
Kent, Frank
Lewis, Eugene
Lowrie, Jas.
Lewis, J. Warren
La Thorne, Monsieur (2)
"Little Amburgh"
Le Clair, J. (3)
Leopold Sisters
Lannier, W. M. (2)
Lovely, Joseph
Laurt, Jolve
Lagrenia, Chas.
Leavitt, M. B.
Lavarnie, Frank
Locke, E. Sid
Lamont, Louis A.
Leiland, Matt
Lindsey, Sam
Lennox, Geo. J.
Melville, Frank
Sadler & Mayer
Maxon, Charles
Miller, Herm.
Mason, John
Mathews, Chris 3c.
Murphy, Con T.
Miller, John
Miller, W. H.
Martinetti, Julian
Malhahan, Ned
Mahaffey, J. L.
Majilton, Charles
Murray, John H.
Mafiin, Jas. (2)
Mentor, E. A.
Metchear, W. J
Marlzner, Jerome
Mack, James
Mack, Harry
Mahoney, Billy
Meldrum, R. S.
Murphy, Paddy
Mantle, Fred. G.
Niles, Harry
Norris, Joe (Basso)
Nichols, C.
Nicholson, Henry
Orrin, Ed. W. (10c.)
Ooffy Gooffy
O'Brien, John 15c.
Orrin, G. W. (2) 20c.
O'Reardon, Prof.
Ott, Fred.
Orrin Brothers 10c.
Quinn, Chas. H.
Perkins, Wm. M.
Page, Frank A. (2)
Pearson, Jr.
Prescott, Clive (2)
Proctor, Joseph
Pelham, John
Roberts, Harry 3c.
Rickaby, John
Reed, W.
Reynolds, J. P.
Reynolds, George
Richmond, R. Moe
Riggs, T. G.
Romelli, Sinnotti
Reynolds, Barney (2)
Risford, Henry
Roden, S.
Roache, Jimmy
Reade, Beaumont
Riley, Jas. W.
Richmond, Harry
Rubenstein, Anton
Stewart, Charlie
Stanley, Ernest
Smith, Shirley
Snow, Louis A.
Stanley, F. Sinnotti 6c.
St. Clair, E. E.
Schultze, F. W.
Sheridan & Mack (2) 6c.
Tracy, Y. A. 15c.
Smith, T. J
Showles, J. J.
Simmons & Slocum
Schiff, Prof. D.
Schoolcraft, Luke
Stewart & Co., C. L. 15c.
Sayles, John
St. Onmond, Harry
Sloke, E. John S.
Stanley, R. E.
Smith, Prof. T. J
Spalding & Rogers, F. 15c.
Smith, W. H. (The at manager)
Sadler & Green
Talbott, Jack
Thornton, Charles (2)
Turner & Lester
Tobin, Professor (2)
Tilton, Jack
Talcott, Jas. H
Thatcher, Chas. C
Trewolla, John H.
Thropgood, Harry
Thurston, Chas. C.
Turnour, Alfred (2)
Thompson, John
Thornton, Capt. A. G.
Vernon, D. S.
Villa, Sam. B.
Vaughn, Billy
Van Amburg & Co.
White, Joseph 3c.
Wallack, Jr., J. W.
Walsh, J. K.
Worthington, Mr.
Welch, Fayette (3)
Wycoff, Ben
Whitney, Charlie
Walters, Charlie
Ward, Jas. H.
Wellock, Thomas
Walhalla, Max
Washburn, C. S.
Ward, Johnny
Waldron, D. G. 3c.
Williams, Dave
Wagner, Carl
Wharfe, Harry
Weaver, Jim
Wilson, G. E. (2)
Wilson, Fred
Whitman, Jack
Young, Charles
Zitella, Tom
Zanfretta, Mons. (2)

INTRODUCTORY OVERTURE.

MONDAY, May 12, '73.

Of stirring incidents, of startling denouements, of travels by land and water, we have such an abundance in real life that very little is left for representation on the mimic stage. What with railroad slaughters, broken bridges, ocean disasters, and calamities dire in every conceivable shape, the mind has ample food upon which to feed and ponder. We have scarcely recovered from the effects of one horror when another, more monstrous and significant, perhaps, is forced upon our notice. The very air seems filled with blood, and death, and devastation. Prominent men in every walk of life are stricken down without any apparently full of health and hope in the morning, in the evening they lie in the cold embrace of death. The latest horror occurred at Dixon, Illinois, on Sunday, May 4, when three score of human beings were in a moment killed by the falling of a bridge. Were we to follow the example of Dean Swift, brethren of the pulpit, we might refer to this catastrophe as a solemn warning to old and young. Had a theatre been the scene of such a slaughter, volumes of sermons would have been preached to show the evils attending the footsteps of those who find amusement in the play-house; but in the case under notice those perishing bodies were presented at a baptism, a public exhibition on the banks of some lone river, a novelty and sensation which drew hundreds of pure and innocent women and children to their sudden and untimely premature fate. Ere the sins of the third candidate had been washed white as snow, the death-trap was sprung, the flimsy structure parted, and went crashing down among the dead and dying. According to the lessons usually deduced by our pulpit and our dear brethren when referring to accidents in theatres and similar places of public resort, these scores of lives would not have been sacrificed had the living absented themselves from this Sabbath-day baptismal exhibition. Such is the deduction supposed legitimate. Death has all times, all seasons, all occasions for its own, and catastrophes are of less frequent occurrence in the theatre than in those places where piety is supposed to mostly congregate..... We shall probably emerge from the frigid atmosphere of Winter and the chilling storms of ethereal Spring into the scorching heat of Summer, for the temperature of the past week savored more of that of Greenland's icy mountains than of India's coral strands, as you can truthfully bear evidence. The interval between the closing of the season and the opening of the Fall and Winter term can be but brief, and many a poor player is even now on the anxious bench waiting and watching for the call that shall summon him to "renewed exertions," or dreading the voice that may consign him to oblivion and despair. Managers are on the wing, some to the far off-clime of Europe, some dropping in here and there to see and judge for themselves of the talents and personnel of the coming people. In a year or so New York will be alive with them. Roman Senators and Second Murderers, treacherous Indians and Clan Alpine's warriors true, Queens and Chambermaids, Villains of every degree of crime, Angels of Purity and inhabitants of the perpetual realms of bliss, Hamfatters and Fakirs, all will meet in the metropolis and note seals and compare notes and contracts with managers and agents for the "next ensuing season."....A case was decided in Philadelphia last week which is of considerable importance to managers and people. It seems that a man passed a ticket of admission to the Walnut-street Theatre while Miss Cushman was performing there. He entered and took a seat, but was informed that it belonged to another person. Again he dumped himself in the first vacant chair he came to, but again was he dispossessed and a seek for him. "Have no purses to be one of those when who, "knowing their rights, dare maintain them," as our professional stump-orators so persistently assert. "Not to be denied," as the Cicero of the Ring would say, he interviewed the treasurer, and was asked for the return his money. He was laughed to scorn by his indefatigable ticket-seller. Then that man, "betrayed but not dismayed," went out, went to his virtuous and happy home, and communed with himself. Next day he commenced an action for the recovery of his money; and, mind you, as Mr. Colhoun says, "it's the mere dollar, but for the *principal* of the thing." And he gained his suit, Alderman Delany deciding that unless "standing-room only" is placarded at the entrance of the theatre, a seat must be provided for every holder of a ticket, and we are inclined to think our opinion is that this is good law. The decision will have a tendency to show just where and how a ticket-holder stands or sits, according to circumstances. It is alike important to managers and patrons of places of amusement..... The latest sensation is Lulu. She has leaped at once into public favor, and into the pockets and affections of the habitues of Niblo's Garden. She mounts the dizzy heights at a single bound, and gazes with rapture upon the upturned faces beneath. Lines about

THE BOUNDING LULU.

Phenomena are nothing new in the theatric world of art,
No sooner one attraction pales than others into being start;
And so we're not surprised when told of one, by name of Lulu known,
Not satisfied with turning heads of others, nightly turns her own;
And then, 'tis said, she has the knack
Of turning her own again back,
Which—this it is her skill that bothers—
Is more than she can do for others!

.....It is now said that Villainous Sardine, being stricken with remorse at the failure of his "Uncle Sam" in New York, proposes to write a play which shall repair the fatal error into which he plunged when he sent over that abomination. But we can afford to let him and his scurrilous and indecent plays alone for the future....Advices from Mflan convey the Milancholy intelligence that fourteen American ladies are there preparing for the lyric stage. Let us hope that they will be well broken in at Milan before they break out here.....Epitaph on a bad actor.—"His loss is our gain."....There is a chance for some enterprising showman to make a fortune by exhibiting the assassins of Gen. Canby. These dove-eyed beauties could go through the country with the greatest success. We might suggest that Sergeant Bates be engaged as "go-ahead man," carrying the American flag bathed in blood.

.....That sensation minister who preached with success on "The Last Trump" is a member of the peace commission, and has been sent to try his little game on the Modocs.....'Our Jim" expresses the greatest contempt for the man who asserted that he heard the dead march and the table talk. And Jim is right.....From our admiration for Clara Morris, Manager Daly's right bower, we are constrained to take our pen in hand, and compose a verse of poetry in honor of that rising young actress:

THE PET OF THE PUBLIC.

Manager Daly, 'tis well known,
To please a willing public solely,
And not, of course, for pelf or pay,
Has given us from day to day
People with gifts that please us wholly;
But surely, as you all must own,
The best thing that he's yet done for us
Is a done, "which nobody can deny,"
In introducing Clara Morris.

....."Our Jim" came very near having a fight with some circus actors the other night. Having crawled in under the canvas, the boy took a front seat, and when the strength of the company came into the ring for the leaps, James criticised some of them sharply. One gymnast had just gone over twelve horses, when Jim, in the exuberance of his buoyant spirits, exclaimed:—"Hi there, that chap's like an old coal cellar!" "What do you mean, you loafer you?" said the clown, evidently in an angry mood. "Why, he's *vaulted*, isn't he?" Then the clown invited Jim into the dressing-room to tell him what he knew about clowning.....Here is a funny thing which will *not* bring a blush to the cheek of the most fastidious. Once upon a time there was a real serious actor who sought to do first-class heavies in a theatre where peanuts were not eaten promiscuously. But this man had not met with the plaudits of an appreciative audience. Oh no, indeed; on the contrary, one gentleman had disdainfully requested him to lay his head, which is enough to discourage any man, as you must know. One day this man found his way to the stage just after the rehearsal of a new pantomime, the first scene of which was always left set for the purpose of gaining time. The actor had imbibed much deleterious beer, and being "tired and sleepy too," he tumbled into a friendly bunk, as he supposed, and soon was wrapped in balmy sleep. During scene one, this set-piece, which at first represents a tomb, changes to a cottage, things go to a pattern "same, and "half the world was in a solemn darkness hung," figuratively speaking, when the show began in the presence of a house jammed from cellar to garret. But there was an unearthly snoring, which no one could account for. It was through the bronze like the knell of a lost soul. Officers were sent to hunt up the offender and cast him forth as a cumberer of the soil. And just here the crisis in the play arrived. The hero advances to the sepulchre for the purpose of casting himself upon it, and breathing his life out gently there; but it instantly changed to the downy couch, and the beer-drinker was awakened from his lethargy by a heavy body almost crushing the breath out of him. With what remaining strength he had, he seized the insidious foe, and they rolled upon the stage together, kicking and fighting like anything. Then the heavy man, half awake, with the tent scene in Richard floating in his mind, yelled out at the top of his voice: "Give me another horse! Bind up me wounds! Have mercy, heaving!" The effect may be imagined. The house rose at 'em, and roared itself hoarse, and a quick transformation became necessary. As John Gough might say—"Reader, that man is us!".....Why doesn't some intrepid performer walk the wire from the top of the Fifth-avenue Hotel across to the opposite? Or telegraph pole on the eastern slope of that romantic spot? We have had nothing of the kind in years. It would draw a big crowd, and a collection could be taken up with profit. We know a man who travels all over the country in exhibitions, and who gets a handsome stipend for seeing the daring ropewalker miss his footing and be dashed upon the stones below. We are ripe for anything now. We have got a new charter, men are sentenced to death, or sent to prison for twenty years, and yet we are not happy. We miss a fire occasionally, and long for a ropewalker....A man who has given the subject long and arduous attention desires that we should give publicity to the following poem on a subject of general interest. Let him be heard:

THE MODERN SPECTACLE.

It's a question of "what a spectacle" means,
Though some of themselves make spectacles each day,
Some in and some out of theatrical way:
Once a dozen scenes, some chorusses, dances, and a new panorama
Were sufficient to satisfy popular clamor.
With, it might be, a Cupid or Mercury thrown in;
Now the play must be stopped that a gymnast may twirl
At the end of a rope amid musical din,
Or some top-spinner make his art flitter and whirl,
Or some escamoteur play delighttator
May hold in suspense a crowded theqter.
If this thing goes on, the next we know, darn him!
Drama will itself be ousted by circus-clown,
And not a spectacle be reckoned complete
Till his whole caravan shall pass round and repeat
Again and again all their tricks in a hurry know,
Till the drama itself is forgot in the show!

CITY SUMMARY.

JAMES E. HAYES, the well-known manager of the Olympic Theatre in this city, died at his residence in West Tenth street at 10¾ o'clock on Wednesday morning, May 7, in the forty-seventh year of his age. He was by profession a scenic artist, and one of rare ability. He was born in England, but when yet a child came with his parents to America, and settled in Boston, Mass., where his youth and a portion of his manhood were passed. He there learned the art which he practiced as a profession for years, there for some years at the Boston Theatre. Coming to New York, he was engaged at the Olympic Theatre, where up to his demise he had contributed largely to the scenery. The works from his pencil were distinguished for excellence of finish, and showed a perfect knowledge of perspective drawing, which was exhibited to great advantage in interior scenes. Many of his landscapes evinced much poetical taste. After Mrs. John Wood retired from the management of the Olympic, in 1866, Mr. Hayes succeeded her as manager; but it was generally understood that he carried out the policy devised by Mr. John Duff. It was under his management that Joseph Jefferson first achieved in America his great hits after returning from a protracted visit to Australia. The success of these two productions under his *regime* may be mentioned the production of "A Midsummer Night's Dream," which enjoyed a run of one hundred nights, and the memorable success of "Humpty Dumpty," which still holds possession of the boards. His illness was very brief. He was at the Olympic theatre on the evening of April 21, when a reconstructed version of "Humpty Dumpty" was presented for the first time. He had probably overtaxed his brain in preparing the scenery therefor, and on the following morning was prostrated by a disease which he apparently not altogether mastered at home. In their character songs and dances these gentlemen are excellent. 'The Little Frauds' and 'Chris and Lena's Courtship' especially were rendered with electric vim and finished style. Messrs. Reiter, Keough, Blake, Hughes, Andrews, Fortesque, Fitzpatrick, Miss Rosa Rand and Mrs. G. C. Germon were in the cast, but had no chance to distinguish themselves. The attendance was liberal, taking into consideration the disagreeable weather. J. Bartlett opens May 12 in 'The Devil's Frag'.....The Aimee Opera Bouffe company appeared in the Grand Opera House on May 5, 6 and 7 in 'Genevieve de Bratant,' 'Orphee aux Enfers' and 'Les Cent Vierges,' attracting goodly-sized audiences. The regular season at the Grand Opera-house closed with this engagement, but time can be filled by travelling organizations throughout the Summer.....Mr. Phil. M. Allison, late of Robinson's Opera-house, Cincinnati, has arrived in town."

FRED. FISHER, of the John E. Owens Combination, sails for Europe by the steamship France on May 28. Mrs. Theodore Hamilton will be a passenger on the same steamer.

COL. T. ALLSTON BROWN and wife and Tony Denier have arrived at Vienna and are enjoying good health.

LAWRENCE BARRETT and his dramatic company are playing in Peoria, Ill., May 12, 13, Davenport, Ia., 14, 15, Dubuque 16, 17.

THE "NED BUNTLINE" COMBINATION with "The Scouts of the Prairie" occupied Wall's Opera-house, Washington, D. C., during the week ending May 10, attracting good houses. They play in Richmond, May 12, 13, 14, 15, Norfolk, Va., 16, 17.

FARRON AND BAKER, supported by Manager Ford's Holliday-street Company, will play a four nights' engagement at Wall's Opera-house, Washington, D. C., commencing May 14.

WM. MACK & LINCOLN and his dramatic company are billed to perform at Lynn, Mass., May 19; Gloucester 20, Newburyport 21, Lawrence 22, Lowell 23, Manchester, N. H., 24.

THE COLLOMEN CHILDREN are to perform at Tyrone, Pa., May 13, Clearfield 14.

THE AGNES WALLACE BURLESQUE AND COMEDY COMPANY is billed at Tamaqua, Pa., 15, Pottsville 16, Hamburg 17, Allentown 19, Easton 20, Bordentown, N. J., 21.

BLAKENEY'S NEW YORK AND WESTERN THEATRE performs at Newcastle, Ind., May 12, 13, 14,15, Richmond 16, 17. H. Tyler, the former agent of the company, rejoins it as an actor.

MISS CHARLOTTE THOMPSON and a dramatic company performed at Scranton, Pa., May 7, 8.

H. S. VANCE, an actor engaged at the Academy of Music, Indianapolis, Ind., who had been studied as regards his personal appearance, style of dress, etc., in a series of paragraphs published in *The Herald* of that city, went to the office of that journal on May 5 and inquired for George Harding, one of the editors of the paper. The gentleman being pointed out to him Mr. Vance struck him across the mouth a slight cane which he carried. Mr. Harding then grasped a heavy cane and a rough-and-tumble fight ensued, during which Mr. Vance drew a revolver and after snapping it several times finally discharged it at Mr. Harding, fortunately, however, missing him. Mr. Vance then took his departure and was shortly afterwards arrested by Mayor Macauley, taken to the police court, where he was held for trial under bonds of $2,000, Messrs. Leak and Dickson, managers of the Academy of Music, becoming his bail.

GEORGE HOLLAND, who is at present traveling with the Fifth-avenue Theatre Combination, goes to McVicker's Theatre, Chicago, Ill., next season to play the leading old men and character business.

MR. JANAUSCHEK terminated on the 10th inst. the fourth and last week of her engagement at the Walnut-street Theatre, Philadelphia. Frank Mayo commences on the 12th inst. in "Davy Crockett." Stuart Robson opens on the 19th inst., in his new drama of "Law in New York," followed by Joseph Jefferson in "Rip Van Winkle" on the 26th of May.

A YOUNG MAN possessed of $500 or $1,000 in cash is wanted to travel with a "star actor." See advertisement.

AT THE ACADEMY OF MUSIC, Buffalo, N. Y., on May 5, the Fifth-avenue Theatre Combination inaugurated their second week with the production of "Article 47," which was carefully produced, every attention being paid to scenery, mounting and detail. The first two acts partake strongly of the heavy order, but later a mirthful sentiment is infused, while throughout an opportunity is afforded for the display of fine acting, remarks our correspondent, writing on May 10, and adding: "Miss Georgie Langley's Cora was characterized by correct reading, emotional display and exquisite taste in costume; but her voice is hardly suited to the character, being at times weak and inexpressive. Her mad scene, however, was well rendered. Miss Dolly Pike made her first appearance as the Baroness de Mirac, and sustained the part creditably. Mrs. Gratian as Mme. Duhamel appeared to better advantage than in 'Divorce' the previous week. Miss Cassie Troy enacted Marselle with a true sense of tenderness and wifely devotion. The part of the hero, George Duhamel, was intrusted to Mr. Geo. C. Boniface, in whose hands it received an able rendition, being forcible and effective. Mr. B. C. Porter enacted Victor Mazilher with spirit, and costumed finely. Mr. Sam Ryan worked upon the humor of the audience as Potaine; Mr. Chas. Lovell played well the part of Dr. Paul Combes, and Mr. Geo. W. Farren was good as Henri Delille. The minor characters were well taken care of. 'Article 47' was acted the first half of the week to fine houses, and the troupe's engagement closed with the performance of the 7th. The actor and company occupied the Academy the balance of the week, playing to immense business. Where such an array of talent is concentrated, it would be folly to particularize. Suffice it to say that each performer was enthusiastically received, and gave satisfaction. Mr. F. F. Goodrich is up for a 'ben.' on the 12th, the play of 'The Octoroon' being the attraction. The Grand Army of the Republic rent the house 13th and 14th, giving 'The Soldier's Daughter' and 'Toodles' the first night, and 'Uncle Dick's Darling' and 'The Fost of Hion' the second."

CHARLOTTE CRAMPTON and W. H. Shook attracted moderate audiences to the Capitol Theatre, Albany, N. Y., during the week, remarks our correspondent, who wrote on May 10, adding: "A varied and interesting programme was offered, and, check being but little opposition, should have insured a better attendance. On the 5th 'Richard III' was presented, on the 6th 'The Merchant of Venice, 7th and 8th 'Jack Long' and 'The Creole,' 9th and 10th 'Jack Long' and 'Mr. and Mrs. Caudle' were given. Miss Crampton is a thorough artiste, and we add as a favorable one. Her conception and acting of the leading character in 'Richard III' were a wonderful performance for one of her sex, and entitle her to credit. Her Shylock is also a fine effort. Mr. Shook is a good comedian. The support was fair, some of it notably good—Waverley as Richmond and Gratiano, and Thos. J. Lanahan, who volunteered as Bassanio; aside from these it was rather indifferent. Next week John S. Norton in 'Under the Gallows.'....The 'Tempest and Temptations' company appeared at the Opera-house on May 5, 6, respectively, for the benefit of the Rigl Sisters and Jos. C. Foster, Jr. It was then withdrawn, and the theatre remained closed the balance of the week. The regular dramatic season also closed on the 6th. The Lydia Thompson company opens on the 12th for three nights and matinees, as announced in my last letter. They will also give one matinee performance. The English Opera Company will appear on the 15th, 16th and 17th..... Bidwell & McDonogli's Black Crook Combination open at Wall's Hall on the 12th for a week's stay."

AT THE PROVIDENCE, R. I., OPERA-HOUSE, Miss Victoria Cameron's benefit on May 7 drew a fashionable and enthusiastic audience, filling the house, wrote our correspondent on May 10, further stating: "This lady has risen rapidly in her profession since her connection with this house, and has publicly gladly testified their appreciation of this fact. Her sister, Miss Isadora Cameron, late leading lady, who assisted at the performance, also received a cordial welcome. Two beautiful baskets of flowers were presented during the evening. 'Don Cæsar De Bazan' and 'Perfection,' and both were finely performed. The same bill the next evening drew but a sorry house for the benefit of Mr. Rainford, an excellent and finished actor, who deserves the best things of the public. On 9th and 10th, Mr. W. F. Burroughs, leading man of last season, appeared in 'Not So Bad After All,' 'Trying It On,' 'Wild Oats' and 'Kind to a Fault.' He was cordially received. Mr. John E. Owens opens on the 12th. Mr. F. S. Chanfrau will play 'Sam,' under the management of Mr. Henderson and with the assistance of his company at Worcester, Mass., 14, Springfield 15, Bridgeport, Conn., 16, and New Haven 17....The Lingards will appear at Harrington's Opera-house on the 15th. This house has but six months more existence as a theatre, the owners and both branches of the city government have voted over the mayor's veto to recall the lease, and have so notified Messrs. Larned & Harrington."

THE RAND SISTERS, Rosa and Olivia, respectively leading lady and soubrette at Mr. Fox's Baltimore theatres, were the recipients of a benefit at the Holliday-street Theatre on May 5. Our correspondent, writing on May 10, says: "The bill consisted of 'The Sea of Ice,' Miss Rosa impersonating Louise de Lascour, and Ogarita, and Miss Olivia Horace de Brionne, and the farce of 'The Fool of the Family.' These ladies have played here the past two seasons, during which time they have attained an enviable rank in the estimation and regards of our townsmen. The crowded gathering which welcomed them at their testimonial was a fit recognition of their talents and unexceptionable deportment. On Tuesday evening Messrs. Baker and Farron commenced an engagement, appearing in a work entitled 'Chums and Lena.' Baker is a good Dutch comedian, possessing much native humor, and always keeps himself on highly congenial terms with the audience. Farron's business is very neat, and he excels in Irish characters. With the German and Irish dialect they apparently not altogether at home. In their character songs and dances these gentlemen are excellent. 'The Little Frauds' and 'Chris and Lena's Courtship' especially were rendered with electric vim and finished style. Messrs. Reiter, Keough, Blake, Hughes, Andrews, Fortesque, Fitzpatrick, Miss Rosa Rand and Mrs. G. C. Germon were in the cast, but had no chance to distinguish themselves. The attendance was liberal, taking into consideration the disagreeable weather. J. Bartlett opens May 12 in 'The Devil's Frag'.....The Aimee Opera Bouffe company appeared in the Grand Opera House on May 5, 6 and 7 in 'Genevieve de Bratant,' 'Orphee aux Enfers' and 'Les Cent Vierges,' attracting goodly-sized audiences. The regular season at the Grand Opera-house closed with this engagement, but time can be filled by travelling organizations throughout the Summer.....Mr. Phil. M. Allison, late of Robinson's Opera-house, Cincinnati, has arrived in town."

FRED. FISHER, of the John E. Owens Combination, sails for Europe by the steamship France on May 28. Mrs. Theodore Hamilton will be a passenger on the same steamer.

COL. T. ALLSTON BROWN and wife and Tony Denier have arrived at Vienna and are enjoying good health.

LAWRENCE BARRETT and his dramatic company are playing in Peoria, Ill., May 12, 13, Davenport, Ia., 14, 15, Dubuque 16, 17.

THE "NED BUNTLINE" COMBINATION with "The Scouts of the Prairie" occupied Wall's Opera-house, Washington, D. C., during the week ending May 10, attracting good houses. They play in Richmond, May 12, 13, 14, 15, Norfolk, Va., 16, 17.

FARRON AND BAKER, supported by Manager Ford's Holliday-street Company, will play a four nights' engagement at Wall's Opera-house, Washington, D. C., commencing May 14.

WM. MACK & LINCOLN and his dramatic company are billed to perform at Lynn, Mass., May 19; Gloucester 20, Newburyport 21, Lawrence 22, Lowell 23, Manchester, N. H., 24.

THE COLLOMEN CHILDREN are to perform at Tyrone, Pa., May 13, Clearfield 14.

THE AGNES WALLACE BURLESQUE AND COMEDY COMPANY is billed at Tamaqua, Pa., 15, Pottsville 16, Hamburg 17, Allentown 19, Easton 20, Bordentown, N. J., 21.

BLAKENEY'S NEW YORK AND WESTERN THEATRE performs at Newcastle, Ind., May 12, 13, 14,15, Richmond 16, 17. H. Tyler, the former agent of the company, rejoins it as an actor.

MISS CHARLOTTE THOMPSON and a dramatic company performed at Scranton, Pa., May 7, 8.

H. S. VANCE, an actor engaged at the Academy of Music, Indianapolis, Ind., who had been studied as regards his personal appearance, style of dress, etc., in a series of paragraphs published in *The Herald* of that city, went to the office of that journal on May 5 and inquired for George Harding, one of the editors of the paper. The gentleman being pointed out to him Mr. Vance struck him across the mouth a slight cane which he carried. Mr. Harding then grasped a heavy cane and a rough-and-tumble fight ensued, during which Mr. Vance drew a revolver and after snapping it several times finally discharged it at Mr. Harding, fortunately, however, missing him. Mr. Vance then took his departure and was shortly afterwards arrested by Mayor Macauley, taken to the police court, where he was held for trial under bonds of $2,000, Messrs. Leak and Dickson, managers of the Academy of Music, becoming his bail.

GEORGE HOLLAND, who is at present traveling with the Fifth-avenue Theatre Combination, goes to McVicker's Theatre, Chicago, Ill., next season to play the leading old men and character business.

MR. JANAUSCHEK terminated on the 10th inst. the fourth and last week of her engagement at the Walnut-street Theatre, Philadelphia. Frank Mayo commences on the 12th inst. in "Davy Crockett." Stuart Robson opens on the 19th inst., in his new drama of "Law in New York," followed by Joseph Jefferson in "Rip Van Winkle" on the 26th of May.

A YOUNG MAN possessed of $500 or $1,000 in cash is wanted to travel with a "star actor." See advertisement.

ALDERMAN DELANEY of Philadelphia, on the 6th inst., rendered judgment for Mr. Thomas O'Rielly in the case of that gentleman against Mr. John S. Clarke, proprietor of the Walnut-street Theatre in that city. We stated the facts in our last issue. Mr. O'Rielly purchased a ticket, and being unable to procure a seat brought suit to have his money refunded. The opinion of the alderman was that, unless otherwise specified, the purchase of a ticket carries the right of a seat with it, and when there is no sitting-room in the building this should be clearly and distinctly mentioned.

JULIUS J. SALOMON, local editor of the Philadelphia *Evening Press*, was assaulted by Miss Pauline Hestrog on the 5th inst., for publishing an adverse criticism of her acting in a play at Concordia Hall, Philadelphia, on the evening of Sunday, the 4th inst. The fair and irate assailant was arrested and held to answer the charge of assault and battery preferred against her by Mr. Salomon.

MR. W. S. FREDERICKS, the veteran actor, was complimented with a very large attendance on the occasion of his benefit at the Academy of Music, Philadelphia, on the afternoon of the 7th inst. The programme included the drama of "Guy Mannering," the farce of "Deborah," and a musical olio. The cast of "Guy Mannering" was a very strong one, including Miss Charlotte Cushman as Meg Merrilies, Mrs. Caroline Richings-Bernard as Julia Mannering, Vining Bowers as Dominie Sampson, Frank Mordaunt as Mordaunt, and Wm. Hamilton, the baritone, as Gabriel, with an efficient chorus, led by Miss Nannie Harold, a youthful soprano of more than ordinary promise. Mr. Milnes Levick played Joseph, and Mme. Janauschek sustained the title role in "Deborah," the other characters being taken by the members of the Walnut-street Theatre company. Susan Galton, Caroline Richings-Bernard, Pierre Barnard, Wm. Hamilton and Hassler's orchestra gave the musical olio, completing the entertainment. The receipts exceeded $3,000, and great credit is due for this successful result to the efforts of Mr. Thomas A. Hall, manager of the Walnut-street Theatre, who admirably managed this complimentary ovation to a deserving brother-artist. Mr. Peter E. Abel seconding ably Mr. Hall in the business-management.

G. P. WARNES, formerly of Fourteenth street opposite Tammany Hall, where professionals used to congregate, is now the proprietor of Rye Beach Hotel, at Rye, Westchester County, New York, a very pretty spot on Long Island Sound. During the summer months this will be a pleasant stopping-place for those who desire to spend a short time away from the turmoil and heat of city life.

THE GERMANIA THEATRE COMPANY of New York will perform the comedy of "Das Stiftungsfest" on the 17th inst., at the Academy of Music, Philadelphia.

THE LYCEUM, Brooklyn, L. I., was opened as a regular theatre on May 5, with "Le Centenaire" as the drama of the week. It was well cast, especially in the leading characters, Mr. George Vban appearing to advantage as Jacques Farvel, the centenarian, and Miss Ida Vernon, too, distinguished herself as Camille Fauvel. The drama was capitally placed upon the stage, the scenery being excellent. Despite the meritorious performance, however, the attendance was very slim, the house presenting that of Mr. Roger's benefit. The drama is to be repeated this week.

"UNDER THE GASLIGHT" was performed last week at the Brooklyn, L. I., Theatre, but only to middling business, decide which the character of the audience was below the usual standard of the house. The feature of the week at the Brooklyn Theatre was Minnie Conway's benefit on the 9th. It was quite a floral ovation, and a marked compliment to an esteemed young lady. "Don Cæsar De Bazan" was presented on Saturday night to a good house. "Under the Gaslight" this week.

ROSE AND HARRY WATKINS closed their engagement at the Brooklyn Park Theatre May 10, in "The Hidden Hand." The engagement was not a pecuniary success to the management. This week Nominal Murray is to illustrate "Escape from Sing Sing."

LINA EDWIN AND BLANDE HOLT attended to burlesque in lively style and to full houses, at Donnelly's Olympic, Brooklyn, L. I., last week. Cool Burgess and James O'Neil were in the variety company too. This week Jeanie and his talking Mare, and the Lisa Weber Burlesque Opera Company are to be the attractions at the Olympic. Dan Kelly takes a benefit Friday 16.

AT THE FAUST CLUB RECEPTION at Brooklyn, L. I., on May 5, Mr. McCloskey read the first act of a new society play which he has written for Stoddart of Wallack's Theatre.

MR. MCCLOSKEY is to be the recipient of a complimentary testimonial at the Park Theatre, Brooklyn, L. I., on May 22, given him by influential citizens of the City of Churches.

LITTLE NELL is to commence an engagement at Toronto, Ont., May 12.

LEO HUDSON, supported by a company under the management of A. D. Clarke, commences a traveling tour at Jacksonville, Ill., on May 19, thence to Quincy, Keokuk, Ia., Davenport, etc.

EDWIN ADAMS acted during the past week at Milwaukee, Wis.

AT THE ACADEMY OF MUSIC, Indianapolis, Ind., Miss Kate Fisher acted in "Mazeppa" during the week. On the 12th inst. Mr. and Mrs. Barrow of the stock company, closed on the 12th and go to Detroit to organize a traveling company, for a tour among the lakes. Miss Annie Waite in "Risks" is underlined for May 12.

MR. BARRETT and Miss Cavalli's "Black Crook" Combination is billed to perform at Hartford, Conn., May 15, 16, 17, Middletown 19, Meriden 20, Westfield 21, Pittsfield 22, 23, 24.

OLIVER DOUD BYRON is billed to perform at Titusville, Pa., May 12.

AT THE NEW MEMPHIS, TENN., THEATRE the Selden Irwin Combination put in an appearance on May 5. Our correspondent

Augustin Daly for three years, and next season he will join the forces at the Fifth avenue. Last night 'Lady Audley's Secret' was played to a large house. To-morrow Mrs. Fred Williams takes her annual benefit, offering her husband's version of 'Man and Wife,' which had a prolonged run when produced a year or two back. 'Man and Wife' will be repeated on Tuesday and Wednesday evenings, and at the Wednesday matinee on Thursday Mrs. J. R. Vincent Harkaway,' played by the stock company to empty houses. It is full of blood-and-thunder incidents, hairbreadth escapes, etc. Mrs. J. B. Booth and the company walked carelessly through their parts, which was all that could be expected, as there was hardly anybody to see them but the ushers and the doorkeepers. On Friday the attaches of the house had a benefit, offering 'The Carpenter of Rouen' and 'Norah Creina.' Last night Mrs. J. B. Booth took her farewell benefit, and the occasion was marked by a large and enthusiastic house. Mrs. James H. C. Richmond made her first appearance upon any stage, playing Julians in the 'Honeymoon.' The lady was surrounded by her friends, who came up in force from New Bedford, and her efforts met with great applause; but if she expects to achieve eminence in her chosen profession, she will most certainly have to begin lower down and work her way up, for her performance last evening showed marks of crudity and inexperience. Mrs. Booth appeared as Violantes, and afterwards as Camio in 'Asmodeus,' and the performances closed with 'The Limerick Boy,' with Maguinness in the title role. Both Mrs. Booth and Mrs. Richmond received an abundance of flowers, and the performance was a decided success. Next Monday Mr. and Mrs. J. W. Albaugh appear in 'Poverty Flat.' On Saturday W. E. Sheridan, late of the Globe, is to have a complimentary benefit, when 'The Marble Heart' will be played, with Sheridan as Raphael, Albaugh as Volage, Mrs. Booth as Macro and Mrs. Albaugh as Marie. The Vokes Family open on the 19th inst. in 'The Belles of the Kitchen.'"

MR. FRANK MAYO opened the second week of his engagement at the Opera-house, Rochester, N. Y., on May 5 with "The Streets of New York," giving his excellent impersonation of Badger. This play was shelved on the 8th, "Damon and Pythias" being substituted, and the night following was acted "Richelieu," it being the occasion of a complimentary given to Mr. Mayo by citizens of Rochester. Our correspondent, writing on May 11, says: "As the Cardinal Richelieu Mr. Mayo was excellent, his make-up being very fine. J. Clinton Hall was the de Mauprat, in which role he fairly shared the honors with the star. R. C. White as the cool and crafty Baradas acted the character faithfully. Harry Duffield deserves commendation for his impersonation of Francois. Miss Mary Davies appeared as Julie, and outdid her previous efforts. Chas. Bradshaw and Geo. Clarke, Misses and Mrs. Pope acted the roles assigned them to the best of their abilities. This was also the first appearance this season of J. McGreggor, who as Louis XIII appeared to advantage. At the matinee yesterday 'Caste' was the attraction. Mr. Mayo closed his engagement last eve with 'The Robbers.' The season at this theatre will be continued about two months longer, while nearly the same company and management. Mr. and Mrs. Germon left for New York last week. Harry Duffield leaves to-day for Baltimore, where he opens on the 12th at Ford's Theatre. On May 12 Robt. McWade opens for six nights with 'Rip Van Winkle.'.....Miss Jane Coombs and company acted scenes from 'The School for Scandal' and 'London Assurance' at the Hall, May 8."

OUR TROY, N. Y., correspondent thus reports amusements under date of May 10: "'The Twelve Temptations' was brought out at the Griswold Opera-house on the 7th, and held the boards four nights to moderate business. The company, costumes, scenery, properties, music, etc., were the same that appeared in the city the past two weeks, and was produced here under the management of Mr. E. R. Dalton. The piece was hastily put on the stage, rather poorly acted by the company, and therefore not very successful. A redeeming feature of the piece was the dancing of the Rigl Sisters, Betty and Emily. J. Furbish's Fifth-avenue Theatre company open at the Griswold Opera-house on the 12th inst., for three nights, presenting 'Divorce,' 'Saratoga,' 'Article 47.'..... The Royal Japanese Yedo Troupe gave two performances here May 5, 6.....The Seguin English Opera Troupe give one performance at Rand's Hall on the 14th, presenting 'The Bohemian Girl.'"

MISS ANNIE FIRMIN and Mr. John Jack appeared at the Harrisburg, Pa., Opera-house on May 5 in John Brougham's sensational drama of "John Garth, or the Wolf of Alsaka," and our correspondent thus writes of them, under date of May 9: "Miss Firmin, Mr. Jack and Mr. Gotthold acted the principal characters effectively. Mr. Firmin, during the evening, introduced the ballads 'The Brook' and 'How Delightful,' which were very creditably rendered. The entire cast was satisfactory, and the play was mounted in a style that reflected credit upon Mr. Palmer, the scenic artist, and the management. The piece was reproduced on the 6th, 7th and 8th to rather good business. Olive Logan's society play of 'Surf' will be given on the 9th, with Miss Firmin as Mrs. General Noble and Mr. Jack as Simon Schweinfleisch. For Saturday's matinee 'Saratoga' will be repeated. On May 12 Charles Walcot and the drama of 'The Swamp Angels' will hold the boards at the Opera-house."

THE GILBERT SISTERS' DRAMATIC COMPANY played at Okoloma, Miss., May 5, 6, Florence, Ala., 7, Huntsville 8, 9, 10, and is to be at Pulaski, Tenn., 12, 13, Columbia 14, 15, Nashville 16, 17.

SUSAN DENIN and the Clifford Troupe commenced a four nights' season at Fond-du-Lac, Wis., on May 7.

LAWRENCE BARRETT opened at Springfield, Ill., on May 5, in "Hamlet," and played in "Rosedale" on the 6th. Although comparatively unknown in this city, he met with a good reception. His Hamlet was a superb piece of acting, and was thoroughly appreciated by the audience, who, but short time previous, listened to Booth's interpretation of the same role. Their verdict was that Barrett is by no means the inferior actor of the two. So wrote our correspondent.

JOE JEFFERSON was billed for Jackson Hall, East Saginaw, Mich., May 10, Saginaw City May 12, Bay City 13, Detroit, Mich., 14, 15.

J. W. LANERGAN will commence his summer season at St. Johns, N. B., on June 5, and his company will include the following ladies and gentlemen: Henry H. Wood, J. B. Fuller, Walter S. Lennox, Shirley H. France, Jr., McDowell, H. Rees Davis, J. L. Ashton, F. P. Donald, C. L. Pierson, Geo. C. Jordan, Jr., W. Lennox, W. H. Daly, prompter; J. H. Reddy, properties; Prof. F. A. Muller, leader of orchestra; Rachel Noah, Mary Davenport, May Fisk, Louisa Morse, Minnie Ashton, Belle Dudley, Mary Morse and Mattie A. Manning. The artists are referred to a notice published by Mr. Lanergan in another column.

MEMBERS of the profession desiring to purchase a historical drama or an extravaganza, or both, are referred to "Murray's" announcements, which appear among our amusement ads.

LAWRENCE BARRETT is meeting with great favor by his performances of Hamlet and Richelieu in the Western cities. He has a company of excellent artists to support him, and therefore the plays are satisfactorily presented, and the people, as is often the case, are not compelled to pay high prices to witness the performances of one artist of distinction and see the balance of the piece ineffectively acted by incompetent performers. We extract the following from *The Herald* of Quincy, Ill., of May 7, where he had acted Hamlet the previous evening:

"The artist and the performance of last night received an audience numbered by the seating capacity of the house; less would not have been just to the artist, nor creditable to Quincy. Instead of a performance in which all the excellence was absorbed by one person, there was a representation with meritorious features throughout—a great artist and a company that would be an honor to the first class theatre of any city, and that, too, with high prices, and bored by an unmitigated bundle of dramatic 'sticks,' for the sake of seeing some renowned artist, but we imagine that time will be long before there is another opportunity of witnessing the peer of Lawrence Barrett, supported by a company as efficient as appeared in 'Hamlet' last night. For the sake of the reputation of the city, it is to be hoped that when such opportunities do occur the public will at least do themselves, if not the artists, justice, or never claim again that the city appreciates and patronizes dramatic talent. It is unnecessary to speak at length of Mr. Barrett's Hamlet. When we say that taken altogether it is not surpassed by any other artist who attempts the character at this time, than in many features it is superior, and the old readings which is generally acknowledged. His rendition differs in many features from that of Booth, and but few can be found who will not admit that in almost every instance the differences are in favor of Barrett. The ghost scene, at the close of the first, the play closing the second, the scene with Ophelia and afterwards with the Queen in the third act, were thrilling, great and grand, and elicited the heartiest applause from one of the most discriminating audience. We have time only to say that the rendition was what was expected by the most ardent admirer of Mr. Barrett and more. The support was excellent throughout, remarkably meritorious in some instances."

MUSICAL.

LEAVITT'S SWISS BELLRINGERS performed at Fort Covington, N. Y., May 9, Bombay 10, and are billed at Malone 12, Chateaugay 13.

AS AN EXAMPLE in the way of commendable management, we learn that the Alleghanians were billed at Pomeroy (Ohio River) April 29, Athens 30, and Marietta Opera-house May 1. They had contracted with teams to take them overland via Athens, but the roads, owing to heavy rains, became impassable. Notwithstanding to disappoint their audience, Mr. Waldron at once chartered a steamer, taking the party up the river a distance of 80 miles in time to appear to a three hundred dollar house—over two hundred reserved seats being sold before their arrival.

THE AIMEE OPERA BOUFFE TROUPE gave performances at the Academy of Music, Philadelphia, last week. "Une aux Enfers" was first produced on the 9th inst., for the benefit of Mlle. Aimee, who appeared to be suffering from a cold. "La Grande Duchesse" was given at the matinee and "Les Cent Vierges" at the evening performance on the 10th inst., for the benefit of Mr. C. W. Campbell.

THE WHEATLEY DRAMATIC ASSOCIATION of Philadelphia gave a most creditable rendition of Offenbach's "Grand Duchess" on the 7th inst., at their beautiful little theatre in that city. Miss Clara Devere as the Duchess and Mr. John I. Rogers as Fritz were capital, the cast generally was well-sustained and the choruses well executed, the entire performance being most creditable.

THE ALLEGHANIANS, Swiss bellringers and vocalists, performed at Johnstown, Pa., May 9, 10.

THE LUCCA-KELLOGG OPERA TROUPE reappeared at McVicker's Theatre, Chicago, Ill., May 5, and attracted a large audience. The selections for the week are "Faust," "Martha," Mignon," and "Don Giovanni." The troupe goes to Cincinnati next Monday week, and will be succeeded in Chicago by Edwin Adams in "Rhoda Arden."

MISS PHILIP D. GULAGER of New York City gives a concert at Musical Fund Hall, Philadelphia, on the 13th inst.

THE GRAND TESTIMONIAL CONCERT to Mr. Simon Hassler takes place at the Academy of Music, Philadelphia, on the 14th inst.

THE THIRD ANNUAL CONCERT, complimentary to Wm. H. Markward and John Barker, will be given on the 15th inst., at the Wheatley Dramatic Hall, Philadelphia.

MISS IMOGENE BROWN—a Buffalo lady, and at present soprano singer of Christ Church, New York—gave a farewell concert at St. James Hall, Buffalo, N. Y., May 6, which was attended by a large and fashionable audience. Mrs. Brown was assisted by the best amateurs of the city, and the concert was interspersed with recitations by Miss Hattie Manchester, who recently made her debut in that line. Messrs. Harri-don and Chaffin executed a piano duet with skill; Miss Kate Remington displayed artistic finish in her operatic selections; and Mrs. Brown rendered her pieces in charming style. Miss Manchester's recitation of the poem of "Archie Dean" was characterized by good modulation of voice, and her other selections were happily executed. Mrs. Brown sails for Europe on the 21st. So states our correspondent under date of May 10.

AT THE BROOKLYN ACADEMY on May 12 and 13 Mlle. Aimee and her opera-bouffe company are to appear in "Perichole" and "La Grande Duchesse." This is Aimee's first appearance in Brooklyn, and it will be her and her company's last, as they are to be off for Europe soon.

RUBENSTEIN is to concertize at Dr. Scudder's Ironclad Church, near Bedford ave., Brooklyn, L. I., on May 13. Weiniawski and Miss Liebhart are to assist. This is one of his last farewells.

THE LAST PHILHARMONIC CONCERT of the Brooklyn, L. I., season took place at the Brooklyn Academy, May 10. The attendance was large and the performers were applauded. The Ritter symphony was the orchestral feature, and Mrs. Beebe was the vocalist.

LEAVITT'S SWISS BELLRINGERS, TROUPE No. 3, is billed at Watervliet, Mich., May 12, Colonna 13, Benton Harbor 14, St. Joseph 15, Stevensville, 16, Troy 17, New Buffalo 19, Three Oaks 20, Galine 21, Dayton 22, Buchanan 23. Harry Eades, of the company, was married to Emma, one of the Roberts Sisters, at Maple Rapids on April 6.

SMITH'S BELLRINGERS, and Charley Harrison, humorist, perform at Georgetown, O., May 13, 14, Russelville 15, West Union 16, 17, Augusta, Ky., 19, 20, Higginsport, O., 21. Business is reported as uniformly good.

"MAUDIE MORE" is the title of a new song-and-chorus published by E. A. Samuels of Boston, Mass.

H. F. SCHULTZ, leader of orchestra, who plays brass, and who can be addressed care of this office, is prepared to negotiate for the next Fall and Winter season, or with managers who desire a leader of orchestra or agent in Vienna during the Summer.

THE LUCCA-KELLOGG TROUPE are billed for two operas at Detroit, Mich, May 19, 20.

MISS JOSIE JONES, a young Cincinnati contralto, now studying in Milan, recently made her debut over there as Azucena, and was flatteringly successful. She will begin her operatic career in the Fall, probably in Italy.

THE CINCINNATI MUSICAL FESTIVAL opened on May 6, and continued the balance of the week. Our correspondent writes on the 9th: "It has proven a brilliant success artistically, and will probably be so financially, although the weather has been adverse. Last night (Thursday) there must have been 6,000 people present, as the seating capacity of the immense hall is 5,000, and the whole building was filled with standers. Besides the numerous singing societies of this city, the following delegations came from abroad: Milford, Ohio, Mozart Society; Xenia, O., Musical Association; Urbana, O., Choral Society; Middletown, O., Haydn Society; Middleport, O., Western Musical Association; Mansfield, O., Philharmonic Society; Hartwell, O., Oratorio Club; Hamilton, O., Philharmonic; Sandusky, O., Maennerchor; Paulding, O., Beethoven Society; Milwaukee, Wis., Concordia Society; Titusville, Pa., Mendelssohn Society; Charleston, Ind., Choral Society; Otwell, Ind., Bliss Society; Des Moines, Iowa, Choral Society; Logansport, Ind., Harmonic Society. This list is probably not full. The chorus numbered between 600 and 700, exclusive of the public school pupils, who took part one day. The Theo. Thomas Orchestra took part, increased by additions from St. Louis and the Cincinnati orchestra to 105 performers. A splendid organ was also built for the festival. The performances took place in Exposition Hall on the evenings of Tuesday, Wednesday, Thursday and Friday, and afternoons of Wednesday, Thursday and Friday. On to-morrow (Saturday) the festival will terminate with a *fete musicale* at Inwood Park, near the city, a ball in the evening being the wind-up. The soloists have been Mrs. Emma R. Dexter, Mrs. H. M. Smith, soprano; Annie Louise Carey, contralto; Myron W. Whitney, tenor; J. F. Rudolphsen, baritone; M. W. Whitney, basso. They have all made good impressions, Mr. Whitney, Mrs. Dexter and Miss Carey having particularly pleased. The executive committee, to whom belong the credit of the success of the festival, consists of George Ward Nichols, president; Carl A. G. Adae, vice-president; B. Storer, Jr., secretary; John Shillito, treasurer; G. W. Jones, B. B. Pierson, John Church, Jr."

PROF. GARDNER, leader of orchestra, advertises that he can be engaged.

J. S. PRUME, violinist, assisted by Mme. Pizotti, pianist, and some amateur performers, gave a concert at Quebec, Canada, May 6.

THE MENDELSSOHN QUINTETTE CLUB of Boston gave a concert at Auburn, N. Y., May 9, with Anna Granger Dow as soprano.

SPAULDING'S BELLRINGERS AND NOVELTY TROUPE are billed at Newport, Me., for May 12, Dexter 13, Dover 14, 15, Milo 16, Oldtown 17.

A CORNET PLAYER, who can play in orchestra and lead a brass band, and a full orchestra are wanted for the Wallace Sisters' Comedy Company. A "ress as per advertisement.

VARIETY HALLS.

AT DEAGLE'S VARIETIES, St. Louis, a good bill has been presented through the week, and the business has been accordingly good, wrote our correspondent May 8, with this addition: "Charley Howard, who made many friends a short time ago, is again on hand. Of others prominent in the olio over the old faces, John Morris might be mentioned as excellent in his protean changes; Carrie Lavarnie is good; Geo. Knight makes the night merry with his Dutch selections; Signor Constantine keeps pace with the requirements, furnishing with his own pen a pantomime under the heading of 'The Modoc Massacre,' which is full of comic situations. Carrie Lavarnie closes with the week; as also does Miss Blanche Stanley, going to Chicago.....At the Grand Opera-house a short olio has been given, to make room for the production of 'Mazeppa,' by Leo Hudson. Peasley and Hughes in song-and-dance were very fine; Fattie Stewart has things his own way; Hughey Haggerty was encouraged by frequent encores; *La petite* Viola gave a rather poor banjo-solo upon a patient public, and J. D. Kelly, as usual, was good in his specialties. Business has been very good."

FIRST-CLASS TALENT is wanted for Looney's Varieties, St. Louis, Mo. See advertisement.

PROF. BINDLEY, who plays on a number of musical instruments, and his infant drum-major, advertise that they can be engaged.

THE NEW ARRIVALS at the Comique, Rochester, N. Y., on May 5 were Castelotti, who does a thrilling act entitled "The Ladder of Life." He is a good gymnast and was loudly applauded. Hernandez Green, who gave "Punch and Judy," also feats of juggling, in which he was successful, and Frank Nelson, character actor. On the 9th Charles Adams, an excellent Dutch comedian, was given a benefit, which was a good one, the house being comfortably filled. The following volunteers appeared: Harry Wesner, change artist, who gave some good songs, and was repeatedly applauded; the Unsworth Bros., song-and-dance; Eddie Connerty and Jem Powlson. Chas. and Wm. Adams closed May 10 and went to Toronto, Canada. Underlined for next week are the Warren Sisters, Dolly and Bessie; J. Clark, Irish comedian, and the Henderson Bros.....Tony Pastor's Troupe appeared at the Hall May 6, to very large houses, the best of the season, and the performance given was the best ever seen in this city. So wrote our correspondent on May 10.

THE ST. FELIX SISTERS, ballet troupe, can be engaged after May 24, through their agent, Col. T. Allston Brown.

THE DANIELS SISTERS, vocalists, etc., whose address find elsewhere, can be secured by responsible managers.

NELSE NELSON, who recently advertised in THE CLIPPER for a lady trapeze performer, or one to learn the business, succeeded beyond his expectations, that one little ad. bringing him answers from all quarters, which goes to show that the usefulness and popularity of THE CLIPPER are not overestimated in the extended support it receives from professionals and the people at large.

FRANK LUM, comedian, vocalist, stage-manager, bill-writer, etc., advertises that he can be engaged after May 14.

FEMALE TALENT is wanted for McDaniel's Theatre, Cheyenne, Wyoming Territory, and variety performers traveling West are requested to address J. McDaniel, as per card elsewhere.

THE WESTON SISTERS, Flora and Jennie, are performing at New Orleans, La., at the Academy of Music, instead of Memphis, Tenn., where they had been advertised to appear without their knowledge or consent.

LOLO HARRY, infant statue artist, and Della Gonzalez, vocalist, can be addressed as per advertisement.

DAN S. GERRY advertises for a lady to sing and dance, an Ethiopian comedian and musicians.

LOTTIE MITCHELL died at Austin, Texas, on April 10 of consumption, at the age of twenty-five years. She was a serio-comic vocalist, a native of Pittsburgh, Pa., and a great favorite in the Western theatres. She was the wife of Johnny Mitchell, likewise a popular performer. Her remains were buried at Austin, but will be brought to Pittsburgh for re-interment.

THE AUDIENCES in attendance at the National Theatre, Harrisburg, Pa., last week were fair, and the entertainments appreciated. During the week an amusing farce "Among the Modocs" was produced with Jake Budd as Captain Jack, Harry Fox as Schonchin, and the other characters being assigned to competent people. The piece succeeded in creating a furor. Harry Thorne, a favorite actor, remains another week; so does Mollie Wilson, another favorite. Clarence Burton will close on the 17th. Manager Estephe proposes during the next season to enlarge his theatre. A grand bill is in preparation for Friday evening, 16th, when Harry Fox, stage-manager, will receive his first benefit. The Laroux Family, gymnasts, are announced to appear on the 12th. No departures. So reported our correspondent on May 10.

THE ATHENÆUM, Chicago, Ill., continues to thrive, despite the powerful counter-attraction elsewhere. A very acceptable bill is furnished their patrons this week, consisting in part of a song-and-dance by Jennie Charles—very good for the first attempt; pleasing ballads by the favorite Lola Mattice; new acts by Add Weaver and son; artistic song-and-dance by Dave Oaks; a fine double essence by the Chicago boys; comic songs by the peerless Minnie West; champion jig by Lottie Wentworth, and Mort Williams' dance on a peck measure. Add Weaver and son and Lola Mattice close on the 10th, the former going to Welch's in Detroit, and the latter probably to the Winter Garden here.....The Winter Garden is out with an attractive bill, in which all the old favorites appear in their specialties. Business continues uniformly good. So wrote our correspondent on May 8.

THE ACADEMY OF MUSIC, Toronto, Ont., Ed Banker, character change artist; Mlle. Liestie, dancer, and Mattie Whitmore were the new faces during the past week. Business good.

PERFORMERS OF ABILITY are wanted for the New Idea Theatre, Columbus, Ohio. See advertisement.

JAMES CLARK, Irish comedian, commences a two weeks' engagement at Shelby's Comique, Buffalo, N. Y., on May 26.

STARS AND COMBINATIONS desiring to play at the Opera-house, Toledo, O., either on shares or certainty, after May 18, are requested to communicate with H. P. Barker & Co., as per card elsewhere.

JAMES HEYWOOD advertises for a first-class performer on dancing barrels and crystal pyramids.

WHITE'S OPERA-HOUSE, Memphis, Tenn., has been refitted from pit to dome in a manner that pleases the eye of the spectator. Conspicuous among the decorations which beautify the stage is an oil-painting of THE NEW YORK CLIPPER, an exact copy of the front of the paper. Directly over the stage, under the heading of "Our Organs," the painting occupies the most conspicuous position. The company now playing at this place of amusement consists of Baby Benson, Jennie Benson, Mlle. Fontainebleau, Emily Melville, Emily Tremont, Alice Willard, Gilfoil and Rourke, Richard Weston, and Mr. Thompson. Miss Sophia Gordon put in her appearance on May 5. She sings well and is quite pleasing in her efforts. The Henri Family are billed to open on the 10th, as are also Emma La Trobe, Maggie McGuire and Cal Mandeville. Blanche Selwyn opens on the 12th. Baby Benson, Jennie houses. and Mlle. Fontainebleau close on the 9th inst. and go to Little Rock, Ark., for one week, thence to St. Louis. A matinee is to be given at the Grand Opera-house on the 9th to accommodate the desires of the public at large to witness Baby Benson in her specialties.....At Buchanan's Olympic Theatre business has been good. The cancan draws good houses. Ella La Rue does the statues in a creditable manner. Johnnie Fisher and Dora Dawron open on the 12th. So reported our correspondent on May 8.

AT SMITH'S OPERA-HOUSE, East Saginaw, Mich., the St. Felix Ballet Troupe, four little girls, opened on May 5 for one week, and met with a good reception. They open at Welch's in Detroit on May 12. N. B. Shimer takes a benefit on the 9th and goes to Detroit for one week, and from there to Pittsburgh for two weeks. The following new people are underlined to appear: Billy Hart, July 7; Boyd and Scott, double song-and-dance artists, June 23d; Eagan and Edwards, sketch and posture artists, June 16.....At Kaufmann's Opera-house the houses for the past week have not been large, and the performers have dropped off one by one. So wrote our correspondent on May 8.

THE GRAND CENTRAL THEATRE, Philadelphia, presented a capital variety entertainment during the past week to fair audiences. The only new faces were Master Cawthorn, Dutch vocalist; and James Cummings, song-and-dance man. Miss Alice Gilmore was announced, but did not put in an appearance. The departures on the 10th inst. were Les Markoes, Miss Kate Raymond and Charlie Gardner. On the 12th inst. a new extravaganza entitled the "Seven Daughters of Satan" will be produced with new scenery and costumes. The Clarke Sisters, gymnasts; Miss Nellie, comedian; Miss Emma Wesner, dansesue; and Dick Parker, Ethiopian comedian, made their appearance on the 12th inst.

AT MORTIMER'S VARIETIES, Philadelphia, the attendance during the week ending May 10th was large. The new faces were Miss Macy Roadcap and Watkins Bros., comedians. Both acted and sang their songs and dances earned her considerable applause. John R. Lane and W. J. Gilmore, stage-manager and manager of this theatre, were tendered a complimentary benefit on the 9th inst., when a crowded house was present. Erwin Thomas, O. B. Collins, Dick Ralph, J. W. Cooper, Watkins Morgan, and W. Reed concluded engagements on the 10th inst. Alice Bateman, Billy Noonan, Archie Mémin, James Roche and Herr Willio open here on the 12th inst., when a new sensation, entitled "The Baseball Congress," will be produced for the first time.

THE COMPANY at the Eleventh-street Varieties, Philadelphia, now includes A. R. Phelps, Miss Mollie Phelps, Miss Mary Copp, Watkins Morgan, Billy Allen, Bob Wilson, Harry Weeks, and the Coleman Sisters. Business has been good during the week ending May 10.

THE USUAL REPORT—large houses—may be stated of the business at Shelby's Comique, Buffalo, N. Y., the past week. The accessions May 5 were R. M. Carroll and Sons and Viola Clifton. The latter possesses pleasing features, costumes richly, and renders her songs in good style. Mlle. Carroll children are "infant phenomenons" in the fullest sense of the word, and give promise of a brilliant future. Master Eddy's dance was given with a precision and correctness remarkable for one of his years; the General sang his song, "Green as Grass," in a humorous style; Little Dick was very funny in the act of "Peel Yourself," and displayed great ability as a clog-dancer; while Mr. Carroll, in the latter specialty, was great. No departures on the 10th. Mlle. Cerito, transformation danseuse, and Patti Rosa, vocalist and dancer, open May 12. So wrote our correspondent on May 10.

AT THE THEATRE COMIQUE, Washington, D. C., business has been only fair on account of the stormy weather that prevailed throughout the past week. "Out at Sea," with Laura Alberta as the stellar attraction, was produced in good style on May 5. Miss Alberta introduced her songs, dances and banjo solos with good effect. Geo. W. Harrison, Geo. W. Thompson, and Miss Alice A. Harrison are deserving of special mention for their singing. The departures on the 10th were Geo. W. Thompson, Laura Alberta, George Harrison, Alice A. Harrison, Billy Noonan and Alice Bateman. Kate Raymond and O. B. Collins commence a week's engagement on the 12th.....At the Metropolitan Varieties, Miss Josephine Walby, the handsome skipping-rope dancer, Maud Le Moine, dancer, Johnny Brassel, comedian, and Master Barton were the new faces on the 5th. Miss Caribello and Lawrence closed on the 6th on account of sickness. Maud Le Moine closed on the 10th. Frank Jones, Senorita Philomena and Lillie Bertine are announced to appear on May 12. So state our special advices of May 10.

THE NEW FACES at the Front, Baltimore, Md., on May 5 were Miss Fanny Davenport, a pleasing ballad-ist, and John Latour, who executed violin and tamborine solos and a burlesque gymnastic act. The other most prominent points of the programme were: Miss Celia Ifferd's serio-comic vocalism, Ethiopian specialties by St. George and Gibbons, Sam Devere's Dutch songs, songs and dances by Paul Allen, Johnny Dean's Hibernian melodies, fancy dances by Bettie Remshsberg, and the drama of "Uncle Tom." Miss Wilson and Annie St. Clair, and the drama of "Moll Pitcher, the Fortune Teller of Lynn." The regular corps de ballet has been disbanded, the last-named four ladies alone remaining. The attendance has been fair. St. George and Gibbons, John Latour and John Moran closed 10th, the last going to Aims', Pittsburgh. Fred Foster and Ida Ann are to be the novelties the coming week.....The only fresh appearance at the Opera-house was Miss Lillie Raymond, serio-comic vocalist. The lady is of youthful and attractive appearance, but apparently new to the business. She was kindly received. The residue of the entertainment consisted mainly of the following features; Serio-comic songs by Miss Josses Belle Abahams and Fredericks, dances and steps by Miss Deaville; songs and dances by the Misses Ada Freeman and Lizzie Johnson; character comicalities by Miss Lizzie Louise; fancy dances by Miss Emma Marsh; operatic selections by Miss Carrie Avery; banjo solos by J. W. Berkley; bone solos and vaulting acts by Geo. White, and songs-and-dances by Jimmy Roche. Business is fair. Lizzie Gleason, vocalist and Ethiopian comedian; the Victorellis and Annie Braddon open May 8. Charles and Lizzie Gleason appear on the 12th, and a ballet of sixteen young ladies from Aims' Grand Opera-house, St. Louis, soon follow..... The Fourth-street Varieties Theatre opens May 8, under the stage-management of Jas. W. Wesley."

THE DEPARTURES at the Theatre Comique, Bay City, Mich., were Lou Francis, who goes to Buffalo, Joe Lovely to East Saginaw, Flora Ballenl, and Hamilton and Arnold. Arrivals not yet announced. Minnie Burton, Maud Shepard, Maria Roscell, Lizzie Watson, Gus. Peters, Annetta and Gineirn, remain and make a good company. Business is improving. Anna Hindle closed and goes to Montreal. She was arrested on suspicion of being a man, but the sheriff, having examined her breast and not finding Adam's apple there, became satisfied she was of the female persuasion and released her. So reports our correspondent.

HAMILTON AND RAWDON'S Indian and Variety Show is billed for Litchfield, Ill., May 12.

AT CANTERBURY HALL, Houston, Texas, Kathleen O'Neil, vocalist, and Lizzie Shelton opened on May 1. Lew Cavanagh, song-and-dance artist, and Ed. Murray, Dutch comedian, were to have commenced an engagement there on the 12th.

S. FITZPATRICK advertises for an Irish comic vocalist and lady vocalists for the Gayety Music Hall, Albany, N. Y.

THREE STARS made their appearance on May 5 at the Theatre Comique, Detroit, Mich., viz.: Annie Hughes, a petite but handsomely formed lady, who executed a jig finely; John H. Clark, an old favorite, who was received with applause in his old-man act; Andy Hughes, who is a most graceful club-swinger. To-night Billy Gray is up for a farewell benefit, when we anticipate a bumper, for Billy is a favorite. The following people close on the 10th: Billy Gray, Emma Whiting, going to Baltimore; John C. Murphy, Mollie Devon, and John H. Clark, going to Cleveland. On the 12th, Goss and Fox, N. B. Shimer, Frank Dillon, and the St. Felix Infant Ballet Troupe are announced.....Tony Pastor and company are at Detroit Opera-House May 12, 13. So wrote our correspondent on May 9.

EAGAN AND EDWARDS opened at Acker's Varieties, Troy, N. Y., May 5, and made quite a hit in their specialities, "Ten Days in a Jail" and "Hamlet and his Mother," says "Mose," who further reports: "They are two clever performers. Foley and Wade, acrobatic song-and-dance men, also opened on the 5th, and made a favorable impression. Charles and Marian Young, Johnny Henshaw, Belle Iferd, George Guy, still remain in the company. The departures are on the 17th: Mr. and Mrs. Young to Shelby's, Buffalo, and Foley and Wade to Toronto. The following artists are announced for the 19th: Blanche Castle, Frank Carleton and Alf Miles. Business continues good.....The Globe, under the management of C. J. Whigham, was closed on the 6th for want of patronage. James Riley, Nettie Taylor, Archie Hughes, Ned Straight, George Hunter and Gus Clark were in the company."

THE NEW APPEARANCES this week at the Opera-house, Rondout, N. Y., are Bob Lane, Tom Murray, Mlle. Henrietta, Kate Riddell and Lou Walker, who open there on the 12th inst., and Billy Frear is announced for the 19th. James E. Carton, Dick Berthelon, Dan Nash, Gus Mills and Dollie and Bessie Warren closed on the 10th, the two latter going to Rochester. A correspondent reports that the audiences are large, and that Howard and Egbert, sensational character artists, were very popular.

CINCINNATI VARIETY NEWS to the 9th is furnished by our correspondent as appended: "The National Theatre is to reopen as a dramatic and variety theatre on Monday next, under the management of Nat Hyams, A. Brand being leader of orchestra, D. Leslie machinist, J. McDonough proprietor, and D. E. Geldart treasurer. The following company is announced: George Burgess, comedian and banjoist; Dick Markham, bone soloist; Harry C. Melville, comic vocalist; Billy Cotton, comedian; Sanford and Castle, song-and-dance; Prof. Fox, ventriloquist and bird-imitator; Jenkins, tight-rope walker; Miss Emeline Marston, dancer, and a dramatic company consisting of Nat Hyams, J. B. Ashton, George Wilcox, Charles McDonald, Hi Chapman, Mark Gradsox, H. C. Davis, Mrs. J. B. Ashton, Imogene Kent, Emma Libby, Mrs. Rose Sanford and Miss Katie Bennett. The admission is fixed at twenty-five cents, and Wednesday and Saturday matinees are to be given.....At the Race-street Varieties there is the same galaxy of time-honored stars—fixed stars. George Davenport and Fannie Florence have been doing "The Little Fraud" with good effect. Its tolerable.....The mayor's orders forbidding Sunday performances was strictly carried into effect last Sabbath. This is the best day of the week for the Olympic and Pacific Garden, and the result is the latter theatre has almost collapsed already, and will probably give up entirely in a few days. The only people there are Billy Pash, Charley Armstrong, M. A. Griffin and Kate Hunter, and they are taking the door-receipts, instead of playing on salary. The Olympic still holds out, but not for long. The new people this week have been Prof. Eugene Doeblin, magician, who is quite good; Johnny Bucklin, comedian; and May Alenetta, vocalist. Charley Hanlin, Tom Cassidy, Jas. Davis, Pearl Brothers, Chas. C. Wilson, Minnie Warner and Nettie Turner remain.

THE MANAGER of the Theatre Comique, Cleveland, O., presented a new feature this week in the shape of a sparring exhibition, in which Messrs. Geo. Siler and Billy Madden appeared. Burt and Minnie Hassen also appeared on the 15th. The departures on the 10th will be Jimmy and Dollie Emerson to East Saginaw and Mr. J. P. Hill to Pittsburgh. Such are our special advices up to May 9.

FRED MYERS' OPERA-HOUSE, Wilkesbarre, Pa., is said to be doing a good business with the following company: Harry Kernell, Mary Frazier, Maggie Gray, Clara Melville, Jennie Poole, Charles Ellis, Master James Sherrin, Hurdic, John Hall and John Tobin. Talent is advertised for.

NEVILLE'S VARIETIES, under the management of Robert V. Ferguson, reopened at Mechanics' Hall, Montreal, Canada, May 3, to a large audience. The orchestra is that of Prof. Robinson, late of Amy Stone's troupe. The La Verde Children in their songs and sketches were astonishing—the youngest, aged five years, going through her part with the grace and archness of a young lady. Heaney and Thomas, negro comedians, in "Rebecca Jane" were very amusing. Robt. V. Ferguson gave his comic songs and character changes in his usual clever manner. Miss Neville sang a few operatic selections. Robert Pattison's clog-dancing was up to the usual standard. So wrote our correspondent on May 8.

AT THE ODEON VARIETY THEATRE, Newark, N. J., the fresh appearances during the past week were Sadie Brent and Wm. Smith. On the whole the bill is excellent, and there was a crowded house. Monday is also very attractive. Their route ahead for the present will be on the line of the Illinois Central Railroad—Kankakee 12th.

L. B. LENT'S NEW YORK CIRCUS opened on the Fair Grounds, Boston, Mass., May 5, to houses packed so closely that one could scarcely breathe. We arrived somewhat late, and after trying about half an hour in vain to get a glimpse at the ring, we turned our attention to the menagerie, and then withdrew. They have exhibited twice a day up to Thursday to audiences almost if not quite as large.....To-morrow Barnum comes with his immense establishment, opening on the Coliseum Grounds, and remaining ten days. So reported our correspondent on May 11.

THE NEW FACES at the Front, Cleveland, O., on the 12th, 13th and 14th inst.

DR. THAYER'S GRAND OLYMPIC will give its first exhibition at Erie, Pa., on May 23, and performers are requested to report accordingly. See card elsewhere.

FOREPAUGH'S AGGREGATION exhibits at Chicago during the present week—the first four days of the week on the North side, and the two last on the corner of State and Twenty-second streets, South side. This show has been traveling by railroad hitherto, but at Chicago it takes the road with wagons. The members of the company have formed an organization for, as its constitution states, "the promotion of fraternity and mutual assistance." Its title is the "Order of the Silver Ring," and none but those connected with the circus profession can become members under any circumstances. Business with Forepaugh's show has been good, in spite of bad weather and strong opposition. So wrote an occasional correspondent on May 9.

THE GREAT EASTERN CIRCUS is billed to exhibit as follows: Hillsdale, Mich., May 12, Jackson 13, Ypsilanti 14, Ann Arbor 15, Marshall 16, Battle Creek 17, Kalamazoo 19, South Bend, Ind., 20, Niles, Mich., 21, St. Joseph 22, Muskegon 23, Grand Rapids 24, Lansing 26, Saginaw 27.

DAN RICE'S CIRCUS, MUSEUM, AND MENAGERIE—Spalding, Ryan & Henderson, proprietors—are to be exhibited at Detroit, Mich., May 30, 31, thence goes into Canada. Charles H. Castle is general agent.

J. E. WARREN'S FREAKS, MUSEUM, ART GALLERY AND MENAGERIE exhibited at Plymouth, Ind., May 10, to good business.

HUDS

TERMS:

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Miscellaneous and Sporting advertisements, 20 cents per line for each insertion.
Extracts from other papers, incorporated in news departments, 30 cents per line.
Advertisements to be paid for at the time of insertion, and liberal discount made when paid for three months or longer, in advance.
FRANK QUEEN, Ed. and Proprietor,
CLIPPER BUILDING, Centre and Leonard streets, N.Y.

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This is to let you all know I have bought from PROF. TOBIN the exclusive right to perform
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Any infringement on my rights in those States will be dealt with as the law directs. PROF. MARTINO,
7-1t* California Illusionist and Ventriloquist.

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SILVER CORNET BAND AND ORCHESTRA.
Ladies and gentlemen of acknowledged dramatic ability wishing to engage with the above for season of 1873 and '74 will address the undersigned immediately. Also first-class musicians for brass and string. Season to commence latter part of August.
N. B.—MUST BE STRICTLY TEMPERATE.
Board and R. R. fares paid. An advance agent wanted. In order to save time and correspondence please inclose PHOTO. State lowest terms, where last engaged, etc. Inclose stamp.
JAMES F. SHERRY,
6-2t* 2,216 North Front street, Philadelphia, Pa.

FORD'S
GRAND OPERA HOUSE, BALTIMORE, MD.,
Closes its second regular season on Saturday, May 10. It will be rented by the night or week during the spring and summer, or companies will be engaged on shares. Terms liberal. Immediate applications are invited. The spring races the latter part of May will attract a large number of strangers to Baltimore. Time yet open for any first-class attraction. The season just ending has proven very successful, some of the engagements exceeding any previous managerial experience in Baltimore. Arrangements can also be made for the NEW OPERA HOUSE, Washington, D. C. Address J. T. FORD, Baltimore. 6-2t

THE NEW MAGDALEN.
Extract from Wilkie Collins' letter to Miss Carlotta Le Clercq.
"If you are threatened with competition on the part of the stealers of plays, let the public know that I have reserved scenes and effects for the author's own dramatic version which are not to be found in the novel. I finished the play before I finished the published story. While the prologue and the first act follow that published story closely, the second act at the end departs from it altogether, and contains an entirely new situation. The third and last act also presents scenes and effects which have been purposely altered and varied in the novel. Thanks to these precautions, the thieves who may plunder me successfully at the beginning of the story will be quite unable to snatch the latter half of it. The one complete dramatic version of 'The New Magdalen' to be seen in America is the version which I have confided to your care."
WILKIE COLLINS.
London, April 19, 1873. 6-2t

CORRESPONDENCE.
PITTSBURGH, PA., MAY 2, 1873.
Robert W. Hunt, Esq., Johnstown, Pa.
Dear Sir: My reception in this city has been most flattering, but has not obliterated the memory of the kindness received by myself and company at the hands of your citizens.
I shall have a good deal of pleasure in recommending UNION HALL, JOHNSTOWN, PA.,
to my professional friends, for it is certainly one of the cleanest and best appointed (and the best paying) in the country.
Your dressing-rooms, unlike many others, are arranged and kept for christian people to dress in, while too many seem only fit for swine.
Our visit was so delightful and prosperous that we only look forward to repeating it.
The company join with me in kind regards and thanks to yourself and the gentlemen of the press.
Respectfully yours, LAURA KEENE.
JOHNSTOWN, PA., MAY 3, 1873.
Miss Laura Keene,
Esteemed Friend: Your favor of yesterday reached me this morning, and I hasten to thank you for your exceedingly kind expressions toward OUR CITY, HALL AND MYSELF,
and if your visit here gave you as much pleasure and company pleasure, I can assure you that it could not have exceeded that derived by the large audiences who witnessed your two splendid performances.
I must say that your company, taken as a whole, HAVE NEVER BEEN EXCELLED IN MERIT
by any that have ever played here, and I know OUR PEOPLE WILL EVER BE HAPPY TO WELCOME THEIR RETURN.
UNION HALL
will, I trust, ALWAYS GIVE SATISFACTION to THOSE WHO FAVOR IT WITH THEIR PATRONAGE.
I remain yours truly. ROBERT W. HUNT.
6-2t

CAUTION.
HALL AND OPERA HOUSE PROPRIETORS, PRINTERS, NEWSPAPER EDITORS, ETC., LOOK OUT FOR CHARLES ROBERTS,
Who claims to be agent of SAM SHARPLEY'S MINSTRELS.
There is no such troupe in existence. The original and only Sam Sharpley is with BUCKLEY & SHARPLEY'S EXCELSIOR BURLESQUE OPERA TROUPE.
ALL OTHERS ASSUMING THE NAME ARE IMPOSTORS.
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NATIONAL HALL,
MARKET ST., BETWEEN 12TH AND 13TH ST.,
PHILADELPHIA.
TO RENT BY THE DAY OR WEEK.
WILL SEAT 3,500 PERSONS.
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NEWARK, NEW JERSEY.
FRANK McCORMICK.....Sole Proprietor
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THE MODEL CONCERT HALL OF THE WORLD.
Open every evening with a first-class company.
Wanted, male and female talent at all times. Artists will please address as above.
NO WINE ROOM. SALARY SURE. 6-8t*

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The most popular house in the city. The stage has been enlarged to 34 feet deep and 50 feet wide, dressing-rooms conveniently arranged. Entirely new scenery will be added (this 25th of April) and seating capacity increased for season of 1873 and '74. Will be rented for first-class entertainments only. Address Proprietor of Virginia Hall, Richmond, Va. 6-13t

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The splendid hall, heretofore known as WEISIGER HALL, at Louisville, Ky., has been purchased by the Public Library of Kentucky, and its name changed to PUBLIC LIBRARY HALL. It is the largest, best arranged and most suitably located hall in Louisville for Operas, Concerts, Theatricals, Lectures and exhibitions of every kind. As a means of support to the LIBRARY, which is free to everybody, the hall is rented by the day or week, or for a longer time, for all respectable entertainments. Address
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WANTED IMMEDIATELY,
Two good Musicians to travel with Duprez & Benedict's Gigantic Minstrels. One second violinist for orchestra, who can play a good second E flat cornet in brass band, and one to play flute and piccolo in orchestra and a baritone instrument in brass band. Must be strictly temperate and reliable and have good testimonials. Engagement for fifteen months at sure salary weekly. Board and traveling expenses paid by the company. Would prefer unmarried men, and must be of good character and appearance. Engagement to commence first week in May. None but first-class musicians will suit. Apply at once by letter to the following cities, stating lowest salary: Detroit, Mich., May 6 and 7, Lafayette, Ind., 10th, and St. Louis, Mo., 17th.
CHARLES H. DUPREZ, Manager.
P. S.—No fares paid to join the company. 6-2t

CHARLES W. FISH,
WITH HENGLER'S CIRCUS UNTIL APRIL 5, 1873.
RE-ENGAGED TILL DECEMBER 6, 1873.
Managers wishing to secure MR. CHARLES FISH for the season of 1874 must address care Hengler's Circus, Regent street, Argyle st., London, W. MR. FISH is now doing a New Bar back Act, entitled the "English Jockey," an act that has never before been done in America. 1-10t*

FIRST-CLASS STAR COMBINATIONS may apply for time after the closing of the REGULAR SEASON, JUNE 1ST, 1873.
1-tf MRS. F. B. CONWAY, Brooklyn Theatre, N. Y.

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CLEVELAND, O.
NEWLY AND THOROUGHLY REFITTED AND REMODELED. SEATING CAPACITY, 1,000.
Is well stocked with handsome scenery, and every appurtenance of a First-Class Theatre, and is the only place in the city suitable for and open to traveling companies.
FIRST-CLASS COMBINATIONS TREATED WITH ON RENTING OR SHARING TERMS.
Address WILL E. CHAPMAN,
7-tf Business Manager.

ACADEMY OF MUSIC,
CHICAGO, ILL.
SEASON CLOSES MAY 1.
The House then rented for six weeks, after which the interior will BE ENTIRELY REBUILT,
And the architects promise it shall be the most BEAUTIFUL THEATRE IN CHICAGO.
THE FALL SEASON OPENS SEPTEMBER 1.
E. A. SOTHERN, MRS. D. P. BOWERS,
CARLOTTA LE CLERCQ, LYDIA THOMPSON TROUPE, ROBERT McWADE, JOSEPH MURPHY, and OLIVER DOUD BYRON
have already secured dates, and with other strong attractions now negotiating, settle THE MATTER BEYOND CONTROVERSY
that the Academy of Music in the future, as in the past, will be, in a pecuniary point of view, THE THEATRE OF CHICAGO.
GRAND OPERA-HOUSE, MILWAUKEE, under same management.
C. R. GARDINER, Manager.
Best Scenic Artist, finest Orchestra, strongest Stock Company, and best arranged Stage Appointments of any Western Theatre. 1-13t*

ABLE'S OPERA HOUSE,
EASTON, PA.
This new and elegant house will be finished and opened on the 3d of March, 1873. It has all the modern conveniences, including full sets of scenery, dressing-rooms, &c. Seated with patent opera-house chairs, four elegant private boxes, parquet and parquet-circle and two tiers.
HAS A SEATING CAPACITY OF 1,500.
Population of city and environs, 25,000. This house WILL BE LET TO FIRST-CLASS THEATRICAL TROUPES AND COMBINATIONS.
For terms, address EDWARD ABLE, Proprietor,
1-7t* Easton, Pa.

DUNN'S HALL,
MOLINE, ILL.,
Three miles from Rock Island, Ill.; also from Davenport, Iowa.
THE LARGEST HALL IN THE CITY.
Large dressing-room, good scenery, etc. Seating capacity, 800. THOMAS DUNN, Proprietor. 1-12*

GEO. WILD'S OPERA-HOUSE,
LITTLE ROCK, ARK.
OPEN THE YEAR ROUND.
GEORGE WILD & CO.....Proprietors
GEORGE WILD.....Business Manager
FIRST-CLASS ARTISTS WANTED AT ALL TIMES.
ENGAGEMENTS FOR EVERYBODY.
BABY AND JENNY BENSON AND MLLE. FONTAINEBLEAU will appear May 12.
NOTICE TO PERFORMERS—Parties engaged at this theatre can extend their engagements by playing at WHITE'S OPERA-HOUSE (late Broome's), Memphis, Tenn. CHAS. O. WHITE, Proprietor and Manager.
Address all communications to GEO. WILD,
Wild's Opera-house, Little Rock, Ark., P. O. Box 412.
NO TROUBLE TO ANSWER LETTERS. 6-2t*

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JOHNSTOWN, PA.
THE WALLACE SISTERS have re-engaged this popular place of resort for their fourth visit to Johnstown, May 8. The best located, the best arranged, the largest, the most convenient. NEW ENTRANCE and NEW EXIT. For terms address JOHN PARKE, Proprietor, box 262. D. SHOOP, bill-poster. 6-2t

FRED. MARSDEN
REMOVED TO
307 WEST 43D STREET, N. Y.
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Genesee st., UTICA, N. Y. The best house for the profession in Central N. Y. Baggage carried to and from the depot, and the Opera-house free of charge.
OSCAR R. STONE, & Co., Proprietors.
OSCAR R. STONE & Co.,
6-13t Proprietors Utica Transfer Co.

READ'S THEATRICAL HALL,
MAIN STREET, CALVERT, TEXAS.
Is now open for all first-class Theatrical Exhibitions. It is supplied with seats, appropriate scenery, stage and a new piano. Is sufficiently large to hold comfortably from 350 to 400. Communications addressed to A. C. READ, Calvert, Robinson Co., Texas. 1-7t*

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Please notice that the Herkimer Co. Fair Grounds will BE LET TO SHOWMEN THE COMING SEASON. Situated within fifteen minutes' walk of centre of the village of Herkimer and Mohawk. Apply to
2-6t* A. M. GRAY, Herkimer, N. Y.

ROBINSON'S OPERA-HOUSE,
CORNER OF PLUM AND NINTH STREETS,
CINCINNATI, OHIO.
LESSEE AND MANAGER.....R. E. J. MILES
The season of 1873-4 will commence on September 1st ensuing, and the management is prepared to enter into engagements with FIRST-CLASS DRAMATIC STARS AND COMBINTIONS, prominent amongst whom already arranged with mention may be made of
E. A. SOTHERN and the LYDIA THOMPSON TROUPE.
Address as above, or, by permission, to SAM'L COLVILLE, ESQ., Box 3,816 Postoffice, New York city, whose engagements will be wholly honored. 2-6t

MAGIC LANTERNS
AND SLIDES FOR SALE LOW.
4-4t* T. J. HARBACH, 36 North 8th st., Phila Pa.

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HARRISBURG, PENN.
The Odd Fellows' Hall Association of Harrisburg, Pa., having purchased the Locust Street M. E. Church, have fitted up the same with a good stage, new scenery, drop curtains and dressing-rooms. Seating capacity, 800. Rent, $40 per night. Open for first-class companies. Address, by mail or telegraph, S. S. CHILD, Secretary,
4-5t* Harrisburg, Pa.

ST. CHARLES HOTEL, 648 BROADWAY, CORNER BLEECKER STREET, NEW YORK.—Good single Rooms $1 per day. Hotel reconstructed and newly furnished. All Broadway stages pass this Hotel. [1-18*] GEO. S. & L. LELAND.

TELL THE BOYS WERE HERE. NEW ENGLAND OYSTER HOUSE AND GREEN ROOMS,
22, 24 AND 26 BEDFORD ROW, HALIFAX, N. S.
JOHNNY CONNORS. DANNY DUGAN.
STICK NO BILLS. 5-5t*

HARRY MARTIN'S
OXFORD CONCERT HALL,
165 FIFTH AVENUE, PITTSBURGH,
now doing a FLOURISHING BUSINESS.
WANTED—At the above POPULAR HALL, LADIES, DANSEUSE and Serio-comic Vocalist; also good IRISH COMIC SINGER and VARIETY TALENT of all kinds, at all times. Silence a negative, but write again.
Address as above, or P. H. SEAMON.
5-10t* Stage-manager.

GOOD B FLAT CORNET PLAYER wants an engagement with a solid and reliable company. Has a good instrument; good dresses, and strictly temperate. Responsible parties only address
5-4t* JAMES ALLYN, Bristol, R. I.

MISS NELLIE DRURY,
Late of Academy of Music, Chicago, is at liberty for an engagement for CHAMBERMAIDS, BOYS and CHARACTER business. Responsible managers only need apply to GEORGE S. THURBER,
5-3t 183 State st., Chicago, Ill.

VARIETY TALENT AND BALLET DANCERS wanted at KAUFMANN'S NEW OPERA-HOUSE, East Saginaw, Mich. First-class only need apply. S. KAUFMANN,
5-4t Proprietor.

MEECH'S HALL, CATSKILL,
N. Y.—Town population, 7,000; seating capacity of Hall, 800. Refitted with new gallery and newly furnished with chairs. The hall brilliantly lighted with gas, good stage, good scenery, with border and footlights. Further particulars, address JACOB H. MEECH. N. B.—Good shows invariably do well in this place. 1-5t*

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PARK OPERA-HOUSE.
NEW
ONLY PLACE OF AMUSEMENT IN THE CITY.
Seating capacity, 1,500. Population, 25,000. For rent on most reasonable terms, apply to
SMITH & KENNEDY, Managers.
TO BUSINESS MANAGERS.
We own over 1,000 sq. yds of BILL BOARDS
in the most conspicuous parts of the city. Send orders and paper to SMITH & KENNEDY.
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LANSING, MICHIGAN.
Just completed at a cost of nearly $100,000. Seating capacity for FIFTEEN HUNDRED PERSONS. EVERY SEAT DESIRABLE. FOUR MAGNIFICENT PRIVATE BOXES. LARGE AND COMMODIOUS STAGE. NEW SCENERY, SPLENDID DROP CURTAIN, and in fact everything pertaining to a FIRST-CLASS THEATRE. The only place of amusement in the city lit with gas.
INAUGURATED BY EDWIN BOOTH SATURDAY EVENING, MAY 3, 1873.
This Opera-house has the advantage of a central location, being at the capital of the State. Accessible by rail from North, South, East or West, and for sound, light and decoration is unsurpassed by any Opera-house in the country. Can be rented by the day or week, for ALL FIRST-CLASS ENTERTAINMENTS. For further information concerning terms, &c., address
OPERA-HOUSE COMPANY,
4-13t Lansing, Michigan.

CAUTION TO AGENTS AND MANAGERS coming to LOGANSPORT, IND.
If you wish to rent the New Opera House, Telegrams must be addressed to the undersigned, or upon arrival you will find yourselves booked at the old Musodean Hall, which has lately assumed the name of Opera House.
WILLIAM DOLAN,
4-8t Manager of New Opera House, Logansport, Ind.

LEWIS' OPERA HOUSE,
OTTUMWA.
This elegant new Opera House has just been completed, and has all the modern conveniences of a first-class Theatre. Seating capacity, ONE THOUSAND (1,000). For particulars address CON LEWIS, P. O. Box 466,
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8,000 POPULATION.
CONCERT HALL
well stocked with scenery, well lighted and ventilated. CAPACITY FOR 600 SEATS.
RENT MODERATE.
PARTIES VISTING ST. PAUL AND MINNEAPOLIS, should not fail to come to this city. Address
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LYCEUM HALL, LEWISTON, ME. BEST SHOW TOWN IN MAINE. New, first-class and popular. Good Stage, Scenery, Gas, Footlights, and convenient Dressing-rooms. Seats 1,000. Lewiston and Auburn (city adjoining) have a combined population of 35,000. For particulars address Agent Lyceum Hall. 1-9t*

"THROUGH FIRE,"
HOOLEY'S OPERA HOUSE,
CHICAGO, MARCH 27, 1873.
JOHN W. ALBAUGH, ESQ.
MY DEAR SIR:—I am glad to place my drama, "THROUGH FIRE," in the hands of a conscientious artist, as I know you to be, and feel that it will receive the fullest justice at your hands. You have the exclusive right to play and cause to be produced the same, and I trust it will continue to be received with that enthusiasm it has been greeted with hitherto.
Wishing you the fullest measure of success, believe me Yours very sincerely,
BARTLEY CAMPBELL.
5-tf

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NOTICE.
I am cheerfully say to the TRAVELING PEOPLE that I have had the pleasure of PLAYING EDWIN BOOTH'S DRAMATIC CO. in DOLAN'S NEW OPERA-HOUSE, LOGANSPORT, IND., on April 21, 1873, and found it to be COMFORTABLE in EVERY RESPECT. It has a SEATING CAPACITY OF 1,200, GOOD AVAILABLE SEATS, and its ACOUSTIC properties are excellent. I can, therefore, recommend it to all theatrical parties traveling.
J. H. McVICKER.
5-13t Manager of Edwin Booth's Dramatic Co.

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IN HIS GREAT
AUSTRALIAN DRAMA,
From W. H. Thomes' popular story,
"THE BUSHRANGERS,"
Entitled
TRUMPS, OR HIGH, LOW, JACK AND THE GAME,
BY FRED MARSDEN, ESQ.,
OPENS AT WOOD'S MUSEUM, NEW YORK, MAY 19.
Managers wishing to negotiate address Lowell, Mass. 5-3t

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J. W. CRIDLAND
is prepared to fit halls with appropriate scenery at reasonable rates. Address J. W. CRIDLAND,
1-9t* Care H. P. HOPKINS,
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TO GYMNASTS.
C. H. HAWKINS, No. 118 East 13th st., New York, maker of gymnastic apparatus. Diploma from the American Institute, 1872, for the best gymnastic apparatus. Gymnasiums fitted up, &c. 1-12t*

PROFESSOR J. L. HAWES, who has just closed an engagement with Washburn's Last Sensation, is prepared to furnish a good ORCHESTRA AND BRASS BAND
for the coming season. Address
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This beautiful palace of amusement just opened; capacity 1,000; lit with gas, large stage, full set of scenery on flats; four private boxes. The finest hall in Northern Indiana, in good shoe town, centrally located between Chicago and Toledo. Prices low. Address
1-11t* J. L. BRODRICK, Managing Proprietor.

FOR RENT—THE NEW PITTSBURGH OPERA HOUSE, PITTSBURGH, PA., AND THE ACADEMY OF MUSIC, CLEVELAND, OHIO.
These handsome and well-furnished Theatres may be rented on reasonable terms, by the night or week, for all first-class entertainments, from the 1st of June to the last of August. Apply to
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1-9t* JOHN A. ELLSLER, Cleveland, Ohio.

FREEHOLD HALL,
FREEHOLD, LUZERNE CO., PA.
On the direct route from Hazleton to Wilkesbarre. Has a good stage, 12x18, scenery painted in New York, drop curtain, dressing rooms and seats 500 persons.
In the centre of mining towns, with a population of at least 6,000. Good show town for good actors. Also in the same town fine ground for circuses and outside amusements. Address A. DONOP,
1-13t* Freehold, Jeddo P. O., Luzerne Co.

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MR. JOSH HART, - - - - - - Director

COMMENCE THEIR

Summer Season

AT THE

ACADEMY OF MUSIC,

CHICAGO,

C. R. GARDINER, - - - - - Manager

MONDAY, MAY 12,

FOR

A TERM OF TWO MONTHS.

They will then commence a short tour homeward. Notice of the Route will be published in THE CLIPPER of a later date.

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OF THE

THEATRE COMIQUE

WILL COMMENCE

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ARTISTS & COMBINATIONS

OF

FIRST-CLASS STANDING

WILL RECEIVE ATTENTION.

JOSH HART,

Sole Lessee and Proprietor,

THEATRE COMIQUE,
7-4f 514 Broadway, New York.

AMEN.
GOOD SEED ALWAYS BRINGS FORTH GOOD FRUIT.
THREE CHEERS FOR THE NEW HAVEN DAILY UNION.
KEEP THE BALL ROLLING.
UNTIL THE GOOD WORK IS ACCOMPLISHED.
THE NEW HAVEN PEOPLE
fairly aroused and determined to break up the MUSIC HALL agent's impositions practiced on its own citizens and traveling managers for several years past; and now I would call the attention of every manager visiting New Haven, not to rent the Music Hall until the present agent, C. Peck, or the past impositions heaped upon us (as mentioned in my card, published in the NEW YORK CLIPPER), are entirely removed. The NEW HAVEN DAILY UNION, commenting upon my card exposing the agent's different impositions, speaks loud and with determination in behalf of the interest of its citizens and managers generally. THE DAILY UNION says:
MUSIC HALL AND MANAGER DUPREZ—HOW THIS ESTABLISHMENT IS RUN BY CLARK PECK—DEAD-HEAD TICKETS, TWO CENT DAMAGES, ETC., ETC.—A FEW HINTS TO MR. SAMUEL PECK—WILL HE REMOVE THE AGENT OR LOSE THE PATRONAGE?
We are glad to find that Manager Duprez has taken the initiative in ventilating the abuses that have crept into the management of Music Hall, and trust that all the managers who have suffered from the grievances complained of will see to it that they do their part to stop the extortions that have been practiced by Mr. Clark Peck. It is an undeniable fact that the complimentary tickets are sold, and the money placed in the pockets of this agent, and if Mr. Peck denies it, we are not sure but we could furnish him with a list of his customers. The theatre-going public of this city well understand that on the evening preceding a holiday, and holiday nights, inferior entertainments are given at this place, and when the matter is investigated, it is uniformly ascertained that this agent has made arrangements with some fourth or fifth-rate company to perform, and divide with him the proceeds, and by this means deprive the people of the value of their money, by representing on flaming handbills and posters what never appears on the stage. We shall take an early opportunity, now that the matter has been opened, of writing an article enumerating grievances that Mr. Duprez probably is not aware of, but which are well known to us. For the present, we shall content ourselves with republishing, from the NEW YORK CLIPPER, the following card from Manager Duprez, which we know to be a statement of facts:
A HALL AGENT'S IMPOSITION EXPOSED, OR A FEW UNDENIABLE FACTS, &c., &c.
For particulars see card published in the NEW YORK CLIPPER, March 28 and April 5. THE DAILY UNION speaks further, and says:
Mr. Clark Peck, as the New Haven public are aware, is in the habit of engaging second-rate companies to perform in his hall on all holidays and compelling them to share the proceeds with him. Last evening, EASTER NIGHT, he was treated as he deserved to be. There was taken in at the door $130, evidently the public being determined not to be imposed upon (for many a long year) if the people will refuse to patronize Music Hall on holidays for some time to come, or until they are sure of receiving their money's worth, and not of having it put into Mr. Clark Peck's pocket and expended on flaming posters, then they will find that Mr. Peck will stop these small practices.
ISSUED AT LOCKPORT, N. Y., April 28, by order of
CHAS. H. DUPREZ,
THE PUBLIC'S HUMBLE SERVANT,
Manager of Duprez & Benedict's Gigantic Minstrels.
P. S.—KEEP THE GOOD WORK A-GOING. 7-1t

NEW SONGS.—FULL SIZE Piano copies, 10 cents each—Behind the Scenes, As Welcome as the Flowers in May, Crime, Keep to the Right, Convivial Man, Pat Roach at the Play, Spooning on the Sands, &c. Send stamp for Catalogue.
2-4t HARRIS'S Music Office, 288 Bowery, N. Y.

SUMMER SEASON AT BOSTON THEATRE.
Stars or combinations desirous of playing at the Boston Theatre during the ensuing summer season, June 23 to August 23, will please communicate with MR. H. A. M'GLENEN, Boston Theatre, Boston, Mass.; naming terms and full particulars. 5-1f

LIBRARY HALL,
ELIZABETH, N. J.
POPULATION 30,000.
FINEST IN THE STATE.
SEATS ONE THOUSAND.
Stage 30 by 50 ft.; four Private Boxes; Dressing Rooms; every convenience; full Set of Scenery; broad entrance direct from the street. Cars and coaches pass the door. Rent low. Address J. A. HERBERT & CO.
1-11t* 103 Broad street, Elizabeth, N. J., Or care of CLIPPER office.

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OPERA-HOUSE, 201 BOWERY, N. Y.,
TO RENT.
This popular establishment will be rented to responsible parties only FROM JUNE 2 TO AUG. 16, 1873.
ADDRESS AS ABOVE.
NOTICE.—None but FIRST-CLASS AND RESPONSIBLE PARTIES need address. 3-1f

AMPHITHEATRE,
CHICAGO, ILL.
SEATS COMFORTABLY $800,
STANDING ROOM FOR $400.
BEST LOCATION IN CHICAGO.
Tony Pastor played several weeks in this house last season to all the people could hold, and comes again this summer. ELEGANT CHAIRS THROUGHOUT ORCHESTRA AND DRESS CIRCLE, SPLENDID STAGE, GOOD SCENERY. Everything appropriate for Combinations, Minstrels, Musical or Dramatic entertainments. Will share or rent at reasonable rates.
Address C. R. GARDINER,
3-13t* also Manager Grand Opera-house, Milwaukee. Academy of Music, Chicago,

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NEW OPERA-HOUSE,
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The only Opera-house in the City. This is not an old HALL in third story, fixed over and called an OPERA-HOUSE. SEATING CAPACITY 1,450.
Orchestra chairs 300; parquette 300; dress circle 400, gallery 450; with all the modern improvements of a first-class THEATRE. Prepared to play parties on sharing terms or will lease by nights. SEE DIAGRAM at Col. T. Allston Brown's, No. 9 West Fourth st., N. Y. Arrangements can be made with Col. T. A. Brown, or by address, ing me at Troy, N. Y. W. D. VAN ARNUM,
5-13t Proprietor.

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AUTHOR OF EVENING THOUGHTS
and other dramatic works, writes for the stage, as per agreement. Address 347 S. Clark st., r. 3, Chicago, Ill. [4-13t*]

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MANAGERS OF FIRST-CLASS COMBINATIONS WANTING TIME FOR THE SEASON OF 1873-74, UPON SHARING TERMS OR FOR A CERTAINTY,
will please address D. BIDWELL,
1-3t* Proprietor and Manager.

TIGHTS, SHIRTS, TRUNKS, CAPS,

HARLEQUIN AND CLOWN SUITS

LONG STOCKINGS, ETC.,

ALWAYS READY AND SENT C. O. D.

Send for a Circular, Inclosing Stamp.

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ALL THOSE DESIRING

ATTRACTIVE PICTURES TO DRAW THE PUBLIC

will do well to send at once, as first come first served.
Those, on the other hand, who think to save by still using the daubs, which only disgust and drive away customers, had better close their shows, or they will soon have as little money as brains.

"A WORD TO THE WISE IS SUFFICIENT." 7-1t*

WASHBURN'S LAST SENSATION,

The Most Stupendous Hall Organization of the Age,

COMPOSED OF THE FINEST LEADING ARTISTS IN AMERICA,

Will Start on their Thirtieth Annual Tour, Tuesday, April 15, 1873.

JOHN T. KELLY,

ERIN'S GIFTED SON, IRISH COMEDIAN AND GENERAL REPRESENTATIVE OF IRISH CHARACTERISTICS.

REYNOLDS & ROMER,

THE GREAT SENSATIONAL CHARACTER ARTISTS, IN THEIR ORIGINAL SKETCHES "LITTLE FRAUD," "LITTLE GOLDIE," "APPLE GIRLS," AND UNAPPROACHABLE DUTCH SONG AND DANCES.

SHAW AND DAILY,

THE PRINCE DELINEATORS OF THE SPIRIT OF MINSTRELSY. THE ONLY PERFECT AND REFINED DOUBLE JIGGISTS AND CLOGGISTS, AND WITHOUT COMPEERS IN THEIR ARTISTIC BURLESQUE SENSATION ACT.

MASTER WILLIE FOX,

THE TALENTED BOY VOCALIST,

MISS AMY DE BRENT,

THE DASHING SERIO-COMIC SINGER,

NEOSKALEETA.

THE BEAUTIFUL AND ACCOMPLISHED INDIAN MAIDEN, THE FLOWER OF THE WESTERN PRAIRIES, WILL PRESENT A RARE BOUQUET OF WILD FOREST MELODIES.

LITTLE LILLIE WASHBURN,

"THE CHILD OF SONG," ONLY TEN YEARS OF AGE, AND UNAPPROACHABLE IN HER SALON DIVERTISSEMENTS.

Will appear in MEDINA, N. Y., May 7, ALBION 8, BROCKPORT 9, PALMYRA 10, NEWARK 12, CLYDE 13, OSWEGO 14, LYONS 15, ROCHESTER 16 and 17, SYRACUSE 18.

E. S. WASHBURN, Director and Proprietor.
4-4t* R. H. ARMSTRONG, Business Manager.

BRYANT'S OPERA-HOUSE,
23D STREET,
ON THURSDAY AFTERNOON, MAY 15,
ANNUAL MATINEE
BENEFIT TO MR.
NELSE SEYMOUR.
In conjunction with the regular performance a number of prominent members of the profession will appear. 7-1t*

KATE RAYMOND,
SUPPORTED BY
O. B. COLLINS,
having closed her second four weeks' engagement (since Feb.) in Philadelphia, opens in Washington, May 12, for two weeks. Can be engaged, with or without her beautiful Arabian, FEARNAUGHT,
for the equestrian specialties, and her new border drama,

FEMALE BUFFALO BILL.
ALS